MODERN

# CHORD CONSTRUCTION AND ANALYSIS

## FOR ALL INSTRUMENTS

*by*

## GEORGE A. GIBBS, Jr.

**AN AID TO THE ART OF IMPROVISING**

Complete Charts giving the Spelling and Musical Notation of all Triads—Sevenths, Ninths, Elevenths, Thirteenths and Practical Variations of these Chords essential in Modern "Swing" or "Hot" Playing.

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# PREFACE

Modern Chord Construction and Analysis for All Instruments presupposes that the reader has at least a rudimentary knowledge of music—and at the outset, to dispell any misgivings that the reader may have, let me also say, that the ART OF IMPROVISING, or playing "HOT", is not a gift but an art that can be acquired by anyone of average ability who will apply himself diligently.

Every "Hot" player, whether he knows it or not, is simply following an age old law: KNOW THE HARMONY OF THE MEASURE, AND BUILD AROUND IT. Simply, is it not?

The following studies are built around every "legitimate" chord found in music, whether written by Bach, Beethoven, Stravinsky, Bussoni, Ellington, Hudson, or "Fats" Waller. There are just so many chords, and no more. Now then, let us work with these chords and learn to build rhythmic patterns around them; in so doing, we are improvising in a style which the modernist is pleased to call "Hot".

In the pages that follow we shall undertake to examine and learn to apply the correct technique in building these rhythmic patterns and fitting them properly to their basic chords. In this way we shall be constructing "runs", "licks", "modulations", "fill-ins", and every type of help that the modern musician needs.

How many times have you wanted to vamp a few measures in any of several keys, and been unable to do so? How many times has the Leader told you to "take a break" instead of "the second ending", and "make it a modulation", so the rest of the boys could come in on the upbeat of the first measure of the next chorus? We shall attempt in this book to show you how to do precisely these things, and many other similar tasks which confront the modern musician, or student, in his daily work.

A careful study of this book, the author feels, will with diligent practice, enable you to play "Hot" with the best of them — Now, go to work!

GEORGE A. GIBBS, JR.

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# MODERN CHORD CONSTRUCTION AND ANALYSIS

## FOR ALL INSTRUMENTS

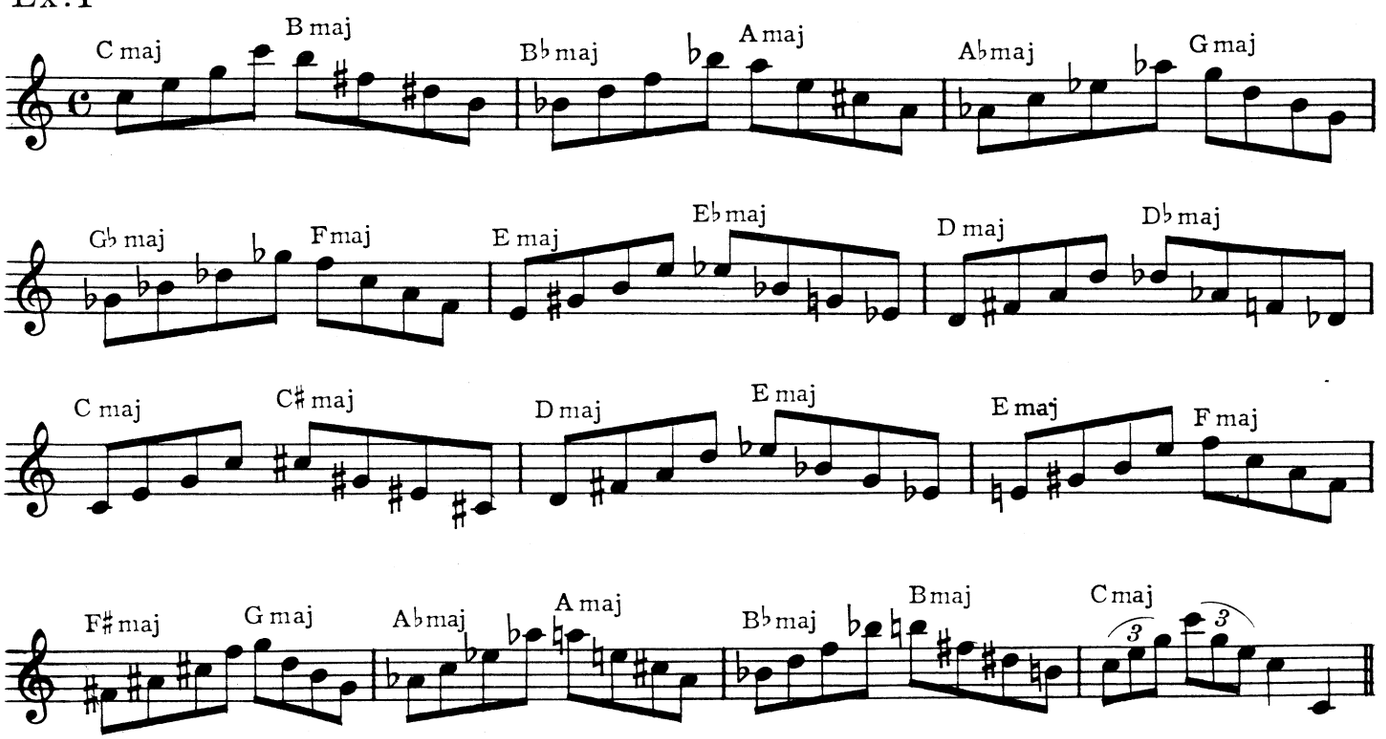
by

George A. Gibbs, Jr.

The first thing that any musician who wants to play "Hot" must learn, is how to play the tones contained in the chords that are used in music. The best way to accomplish this, is to study the chords in arpeggio form. In the exercises that follow you will find arpeggios which are built on the Major Chord, (Triad). Play them slow, fast, twice as fast, legato, etc., use every phrasing trick at your command. The following chart spells the Major Chord for you. Try to memorize it as you go on:

| | | | | | |
|---|---|---|---|---|---|
| C | Major: | C-E-G | F# | Major: | F#-A#-C# |
| Db | Major: | Db-F-Ab | Gb | Major: | Gb-Bb-Db |
| D | Major: | D-F#-A | G | Major: | G-B-D |
| C# | Major: | C#-E#-G# | Ab | Major: | Ab-C-Eb |
| Eb | Major: | Eb-G-Bb | A | Major: | A-C#-E |
| E | Major: | E-G#-B | Bb | Major: | Bb-D-F |
| F | Major: | F-A-C | B | Major: | B-D#-F# |

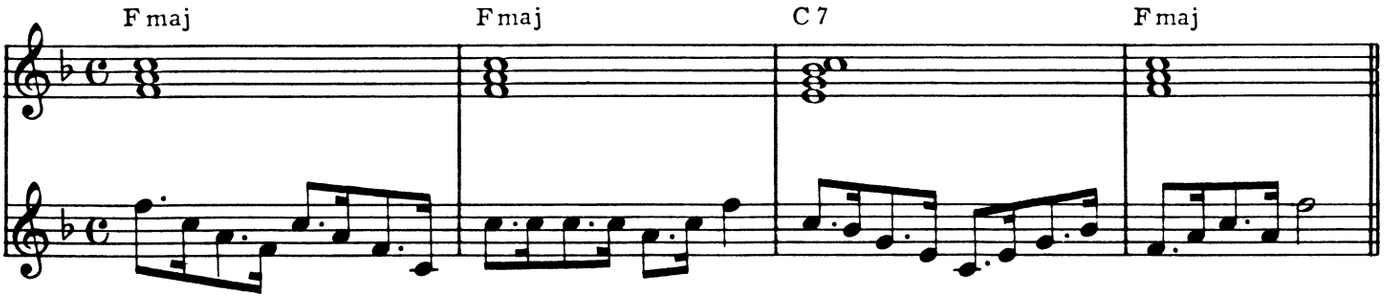
Ex.1



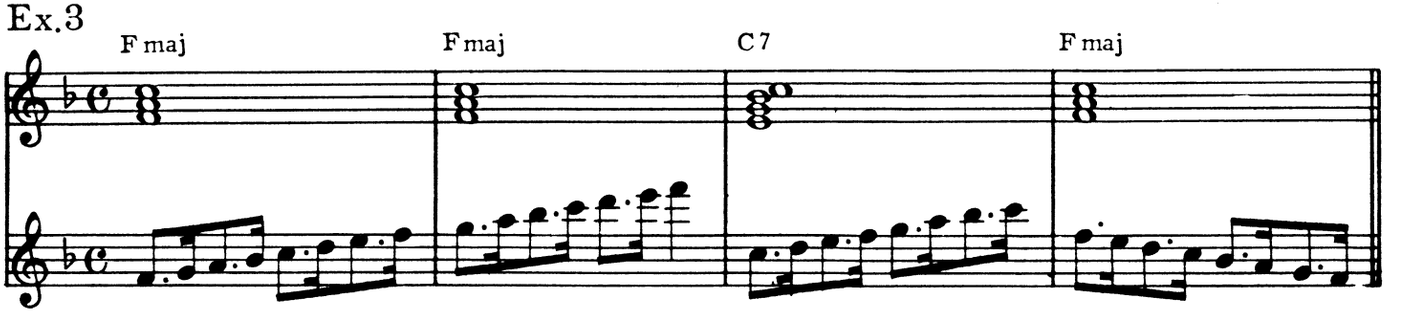

In the first place, a hot chorus must be built upon a combination of the melody and the accompanying harmonic structure. As far as a *hot* chorus is concerned, the latter item is probably more important than the first.

A slightly enbellished chorus will naturally be built on the melody, and discretion must be used in deciding the best treatment. A sweet tune will demand very little alteration. In the following exercises you will find various harmonies, and an idea of what can be done with them. The solo must be built up so that there is no obvious change of the chord, and should **be created** with the utmost continuity.

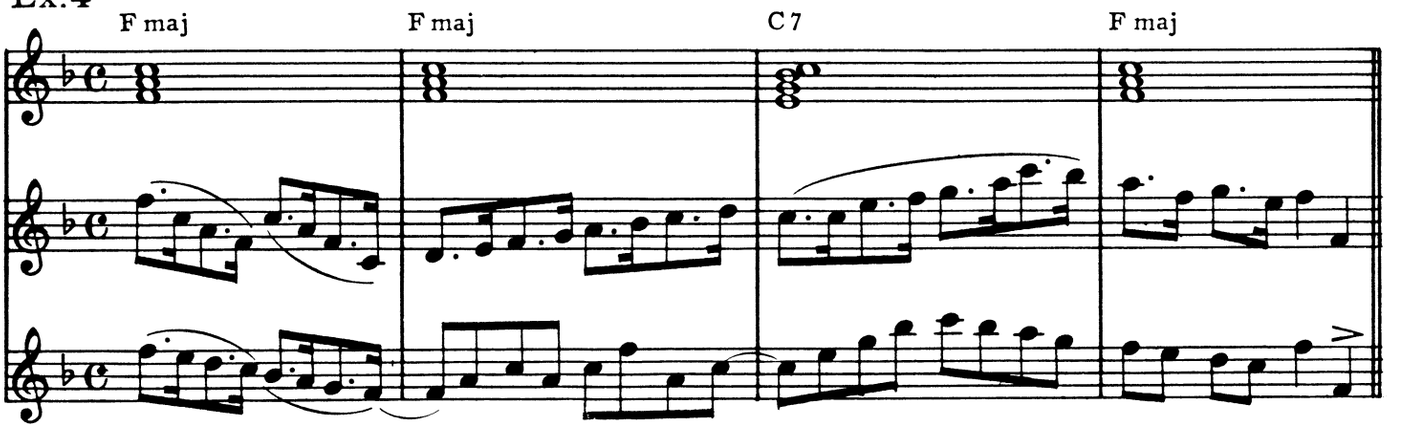
Ex.2




Ex.3



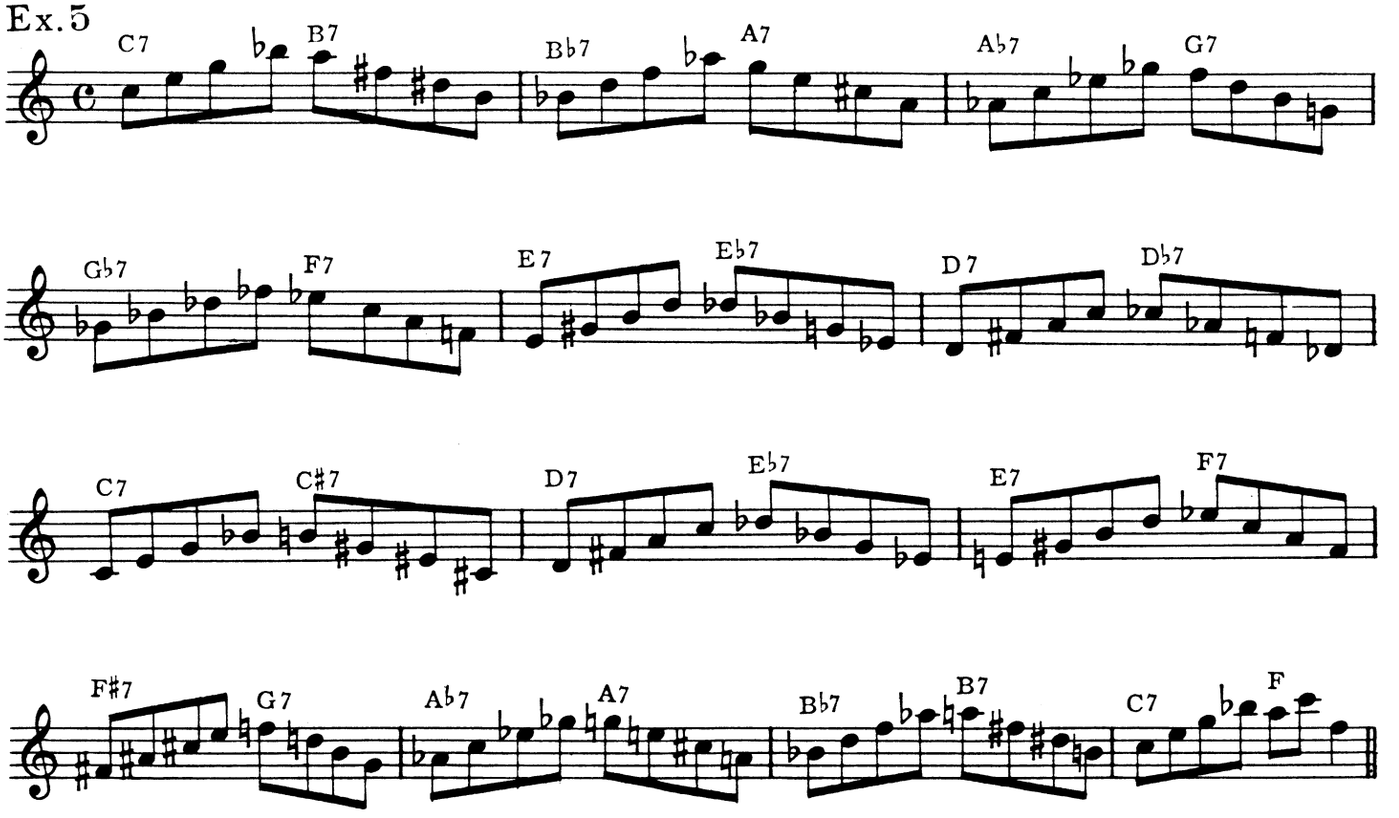

Ex.4




## THE DOMINANT SEVENTHS

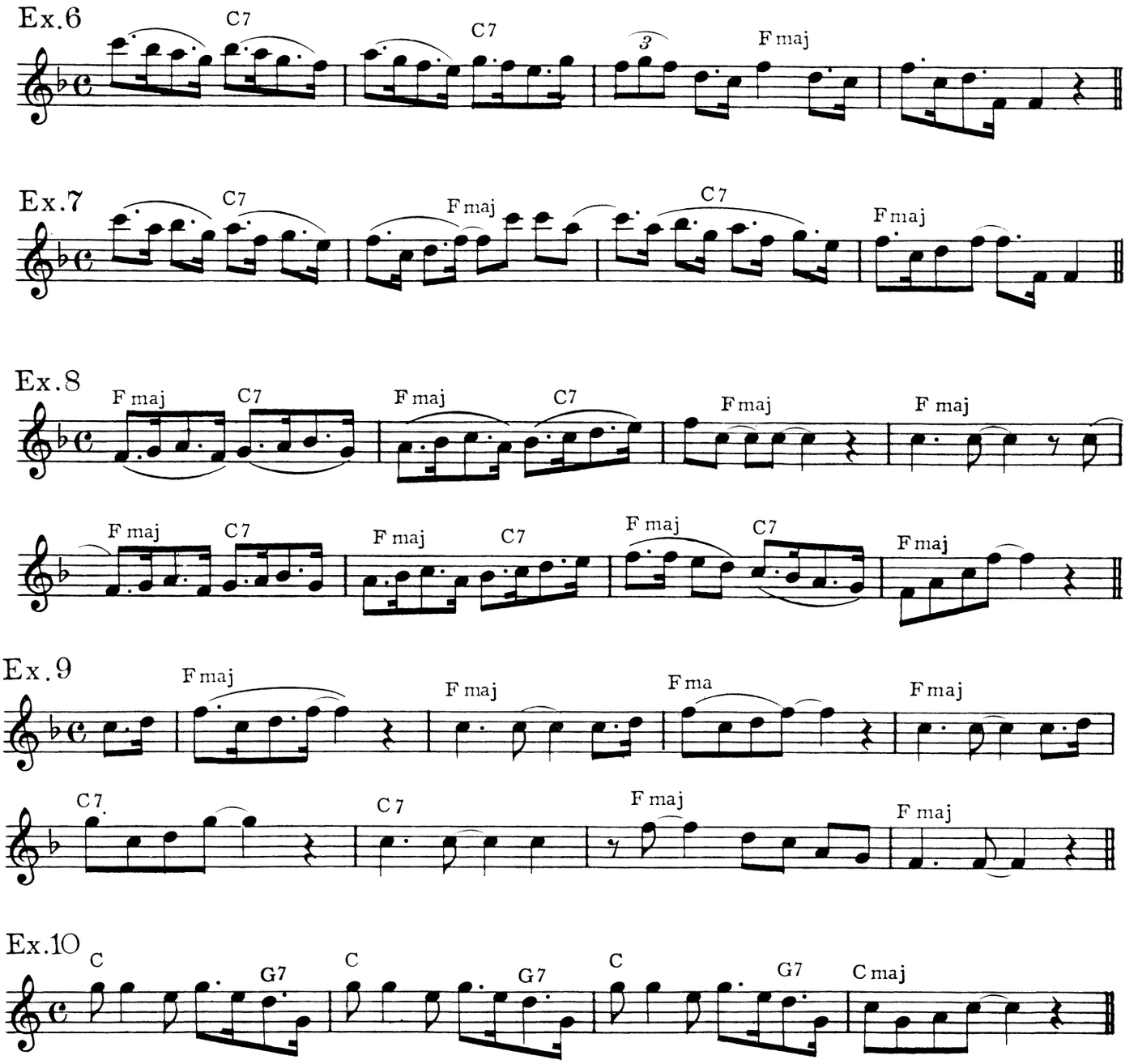
The remarks and exercises we have studied so far, have all been directed around the Major Chords. The chord next in importance to the Major is the so-called Dominant Seventh. The 7th is important for many reasons which cannot be outlined in a work of this kind, so for this reason we will simply accept the fact that the chord is very important and go on from there. Work with the following exercises as you did with the others. Fast, slow, etc. A chart which spells the various 7ths follows:

C 7th: C-E-G-B♭
C# 7th: C#-E#-G#-B
D♭ 7th: D♭-F-A♭-C♭
D 7th: D-F#-A-C
E♭ 7th: E♭-G-B♭-D♭
E 7th: E-G#-B-D
F 7th: F-A-C-E♭
F# 7th: F#-A#-C#-E
G♭ 7th: G♭-B♭-D♭-F♭
G 7th: G-B-D-F
A♭ 7th: A♭-C-E♭-G♭
A 7th: A-C#-E-G
B♭ 7th: B♭-D-F-A♭
B 7th: B-D#-F#-A

Ex. 5

## RESOLUTION OF THE SEVENTH

Now that we have studied the Major and Dominant Seventh Chords, suppose we try combining them in exercises. You have noticed without doubt, that 7th chords are as a rule followed by a Major or Minor chord, this is called the resolution of the seventh. A work of this kind has not enough space to go into a thorough study of the rules of Harmony, so we will be content with learning the following:- "A seventh chord will progress to the tonic situated a fourth higher, or a fifth lower." To put this in a simpler manner, I append a chart of common resolutions:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| C7th | resolves to | (is generally | followed by) | F | Major | or | F Minor |
| C♯ 7th | " | " | " | F♯ | " | " | F♯ " |
| D♭ " | " | " | " | G♭ | " | " | G♭ " |
| D " | " | " | " | G | " | " | G " |
| E♭ " | " | " | " | A♭ | " | " | A♭ " |
| E " | " | " | " | A | " | " | A " |
| F " | " | " | " | B♭ | " | " | B♭ " |
| F♯ " | " | " | " | B | " | " | B " |
| G♭ " | " | " | " | C♭ | " | " | C♭ " |
| G " | " | " | " | C | " | " | C " |
| A♭ " | " | " | " | D♭ | " | " | D♭ " |
| A " | " | " | " | D | " | " | D " |
| B♭ " | " | " | " | E♭ | " | " | E♭ " |
| B " | " | " | " | E | " | " | E " |

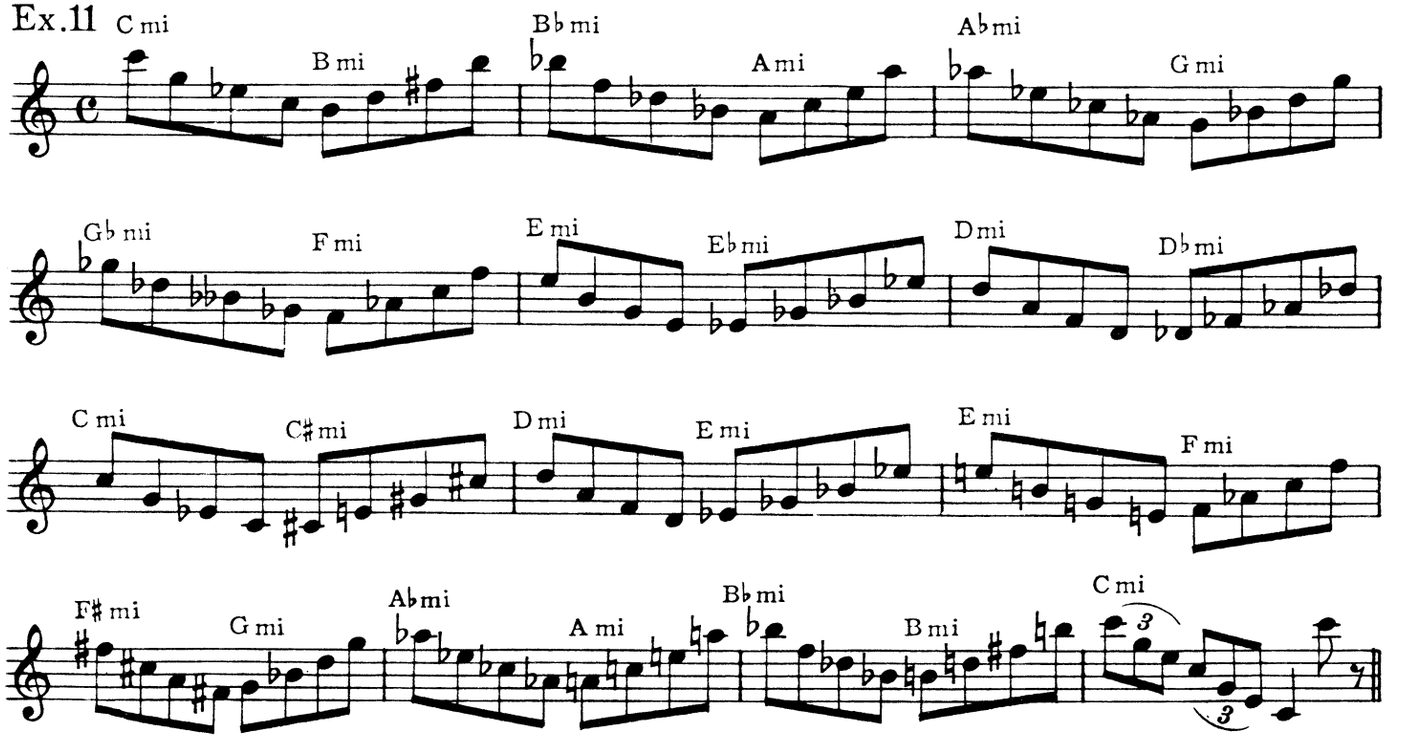
## SEVENTHS AND MAJORS COMBINED

The next important chord which we will take up is the Minor Chord. You will find a chart which spells the Minor Chords appended, and as usual, the Minor chords in arpeggio form. Work in the usual manner with them. Fast, legato, twice as slow, and faster yet.

After studying the chart and exercises which follow, go back to the sequence study we worked with. Substitute a Minor for the Major in this manner: C - C7th-F mi-F 7th-B♭ minor etc.

## THE MINOR CHORDS

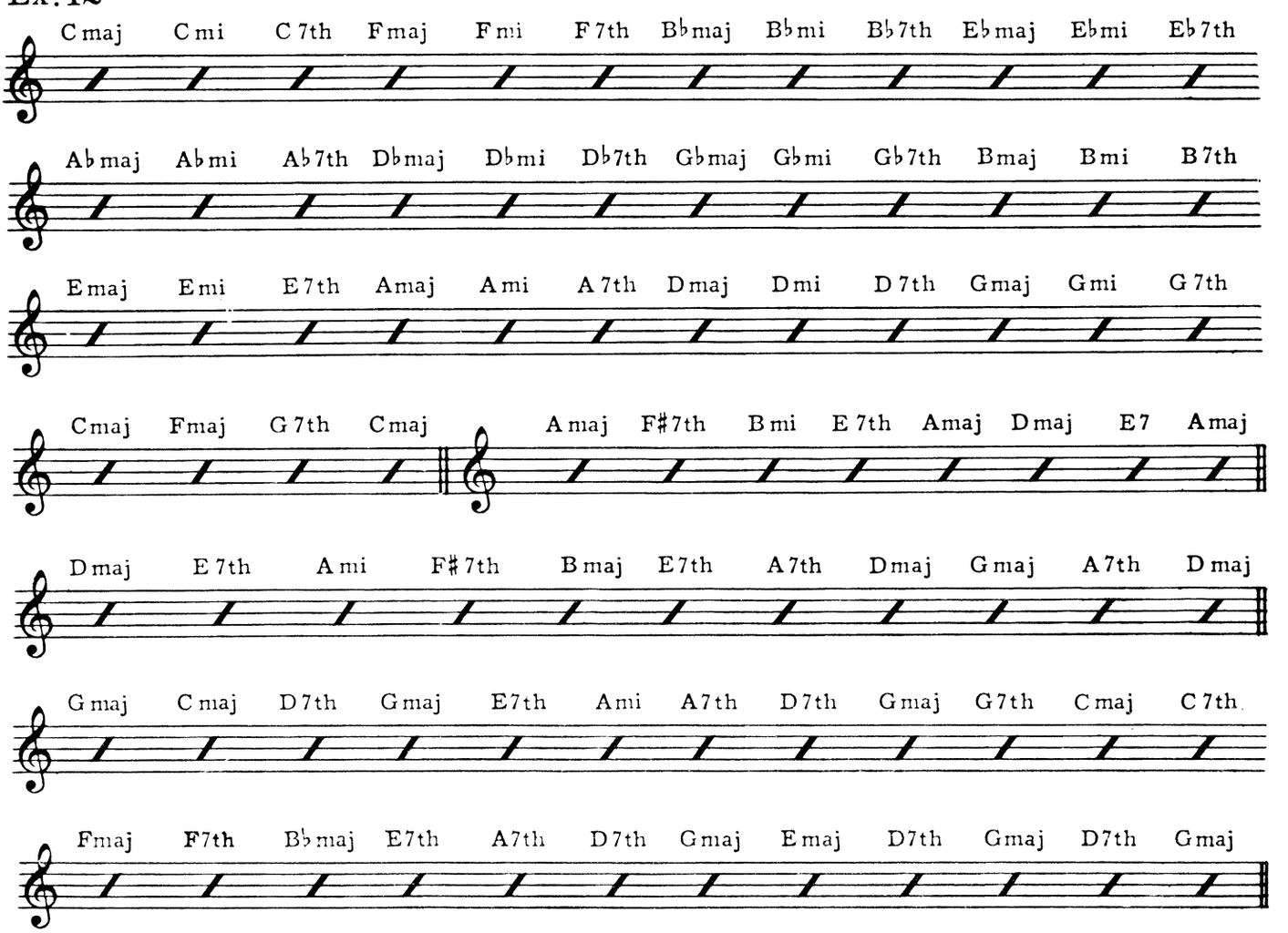
| | | | | | |
|---|---|---|---|---|---|
| C | Minor: | C-E♭-G | F# | Minor: | F#-A-C# |
| C# | Minor: | C#-E-G# | G♭ | Minor: | G♭-B♭♭-D♭ |
| D♭ | Minor. | D♭-F♭-A♭ | G | Minor: | G-B♭-D |
| D | Minor: | D-F-A | A♭ | Minor: | A♭-C♭-E♭ |
| E♭ | Minor: | E♭-G♭-B♭ | A | Minor: | A-C-E |
| E | Minor: | E-G-B | B♭ | Minor: | B♭-D♭-F |
| F | Minor: | F-A♭-C | B | Minor: | B-D-F# |

Ex.11




In Exercise 12 you have only your memory to guide you. Each dash represents the chord under which it is placed, and you are to decide upon the type of notes to play. Perhaps dotted eighths followed by 16ths and then followed by triplets. Make up your own, and let your ear and sense of balance show you the way. This exercise will tell you whether you have memorized the charts we have been working with. Go to it.

Ex.12

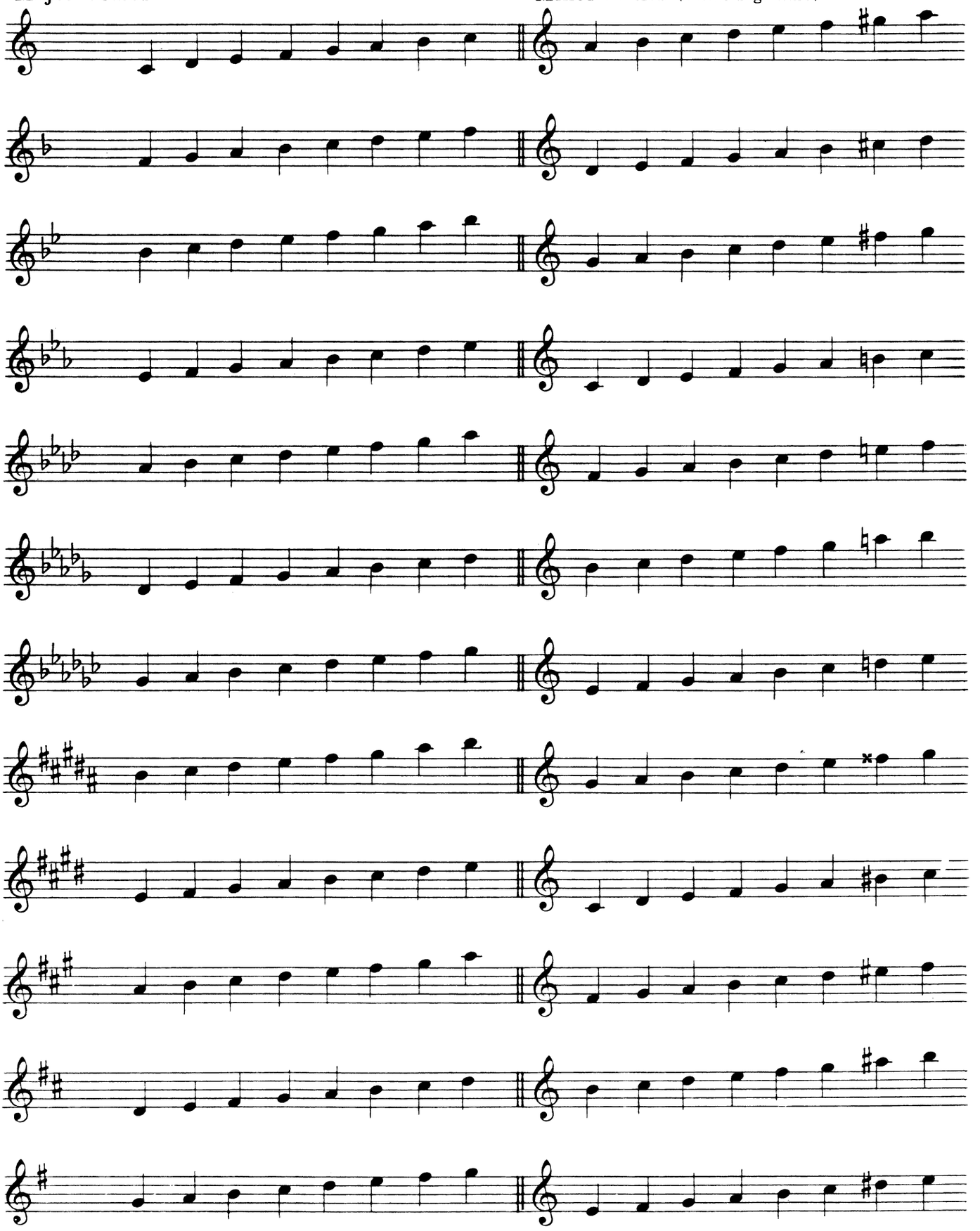

C maj C mi C 7th F maj F mi F 7th B♭ maj B♭ mi B♭ 7th E♭ maj E♭ mi E♭ 7th
A♭ maj A♭ mi A♭ 7th D♭ maj D♭ mi D♭ 7th G♭ maj G♭ mi G♭ 7th B maj B mi B 7th
E maj E mi E 7th A maj A mi A 7th D maj D mi D 7th G maj G mi G 7th
C maj F maj G 7th C maj
A maj F♯ 7th B mi E 7th A maj D maj E7 A maj
D maj E 7th A mi F♯ 7th B maj E7th A7th D maj G maj A7th D maj
G maj C maj D7th G maj E7th A mi A7th D7th G maj G7th C maj C7th
F maj F7th B♭ maj E7th A7th D7th G maj E maj D7th G maj D7th G maj

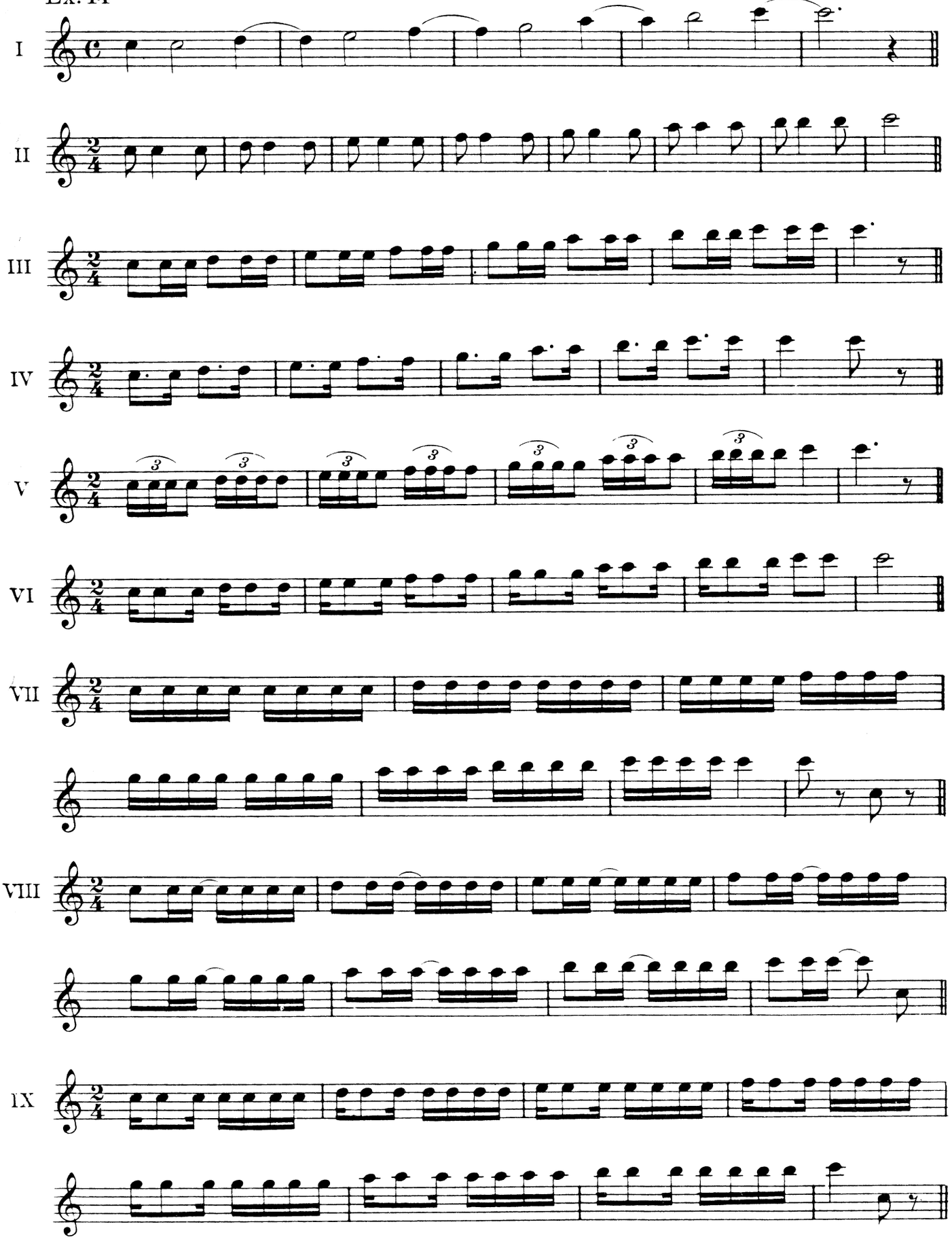
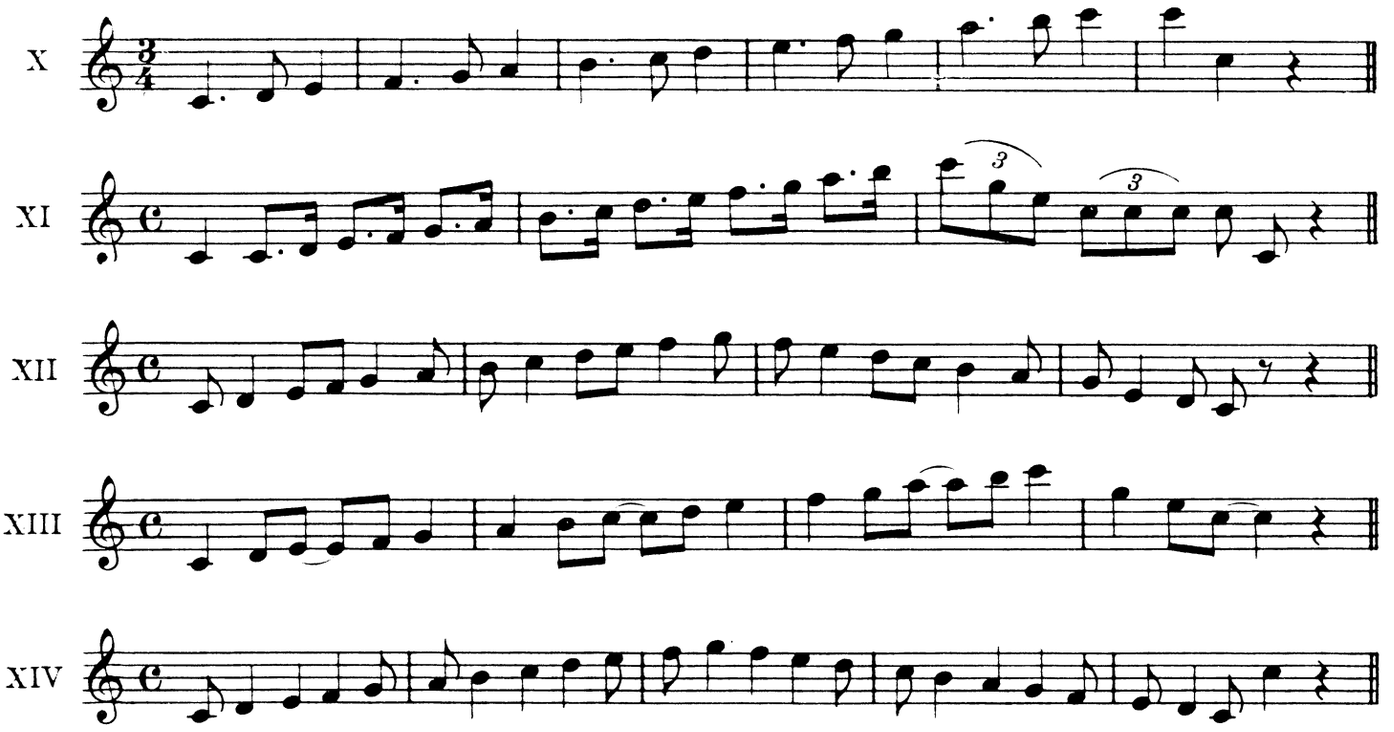
By the way; how long since you have actually played all of the practical Major and Minor scales? Scales played in various rhythmic combinations are of vast importance in the building of a real hot chorus, so in Exercise 13 you will find the practical Major scales along with their relative Minor scales. Play them over a few times every day as part of your routine. In Exercise 14, you will find a series of rhythmic patterns in the key of C Major. Practice all of your Major and Minor scales using the patterns outlined, and try a few combinations of your own.

Ex. 13

Major Scales

Relative Minor Scales (Same Signature)



Ex. 14

The rhythmic combinations of Exercise 14 by no means exhausts the possible combinations, for instance: In Exercise 14, No. XI, the first measure could be taken, then the first of No. VI, then the third of No. VII, etc. Millions of combinations can be found, use your imagination, and let your ear and knowledge of the scale be your only guide. Remember scales are of vast importance in Swing Music; and for that matter in any music. Chords come from scales, therefore in learning to build new combinations, look for the harmony of the measure and try to combine the scale and the chord.

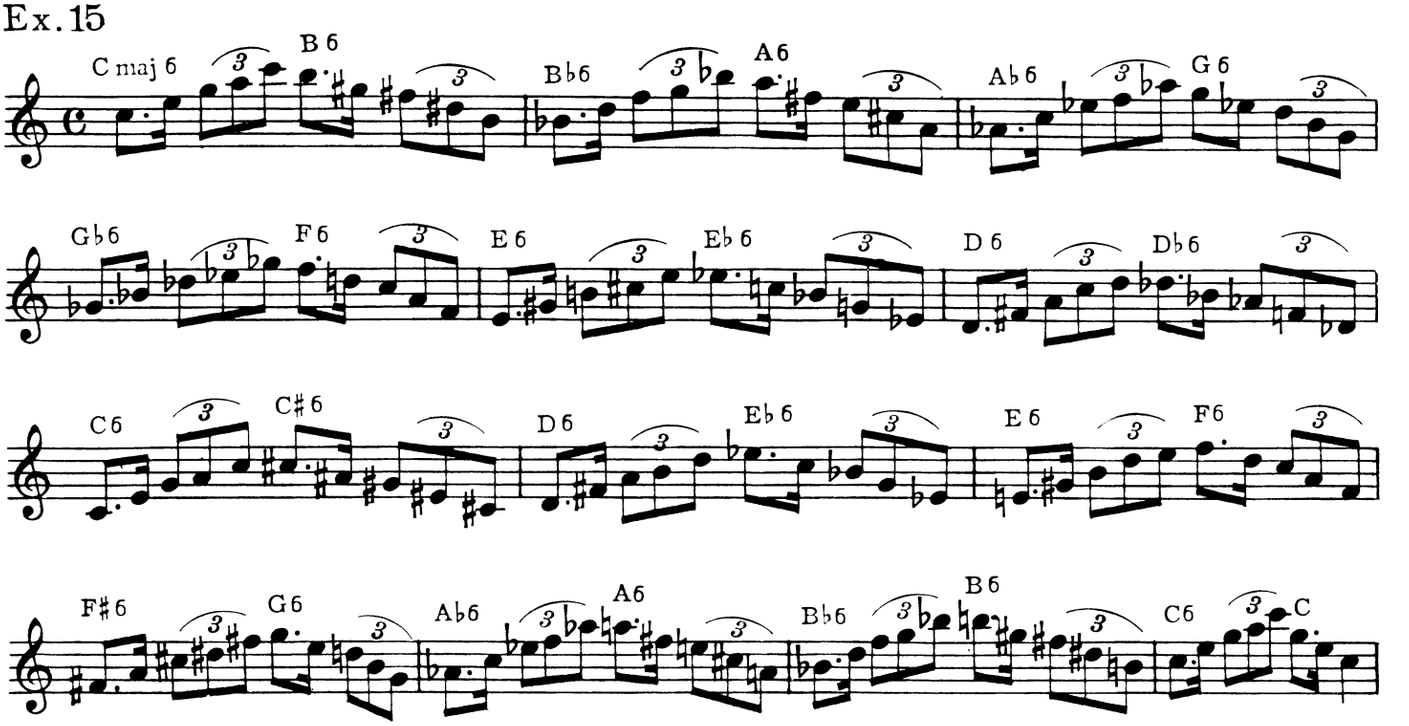
I have said that chords come from scales; let us prove it if possible. Take the scale of C Major, C1-D2-E3-F4-G5-A6-B7-C8. Now let us play one after the other, the 1st, 3rd, and 5th, of the C Major scale. What do we find? The C Major Chord. Sure, this is a law. "The 1st, 3rd, and 5th of a Major Scale, make a Major Chord." Is that not proof enough? Look at the rest of the Major Chords and you will find the same thing.

## THE MAJOR SIXTHS

While we are on the subject of Chords, suppose we learn the so-called Major 6th chord. In this chord, we use the 1st, 3rd, 5th and 6th tones of the Major scale. This is a chord which is much used in modern music and we should pay a lot of attention to it. A chart which gives the spelling of the Major 6ths is appended, and in Exercise 15, you will find the Major 6ths in arpeggio form. Let's go.

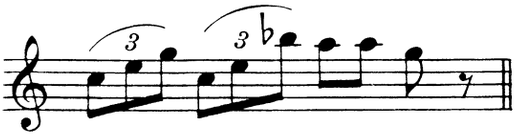
| | | | | | | | |
|---|---|---|---|---|---|---|---|
| C | Major | 6th: | C-E-G-A | F# | Major | 6th: | F#-A#-C#-D# |
| C# | " | " | C#-E#-G#-A# | Gb | " | " | Gb-Bb-Db-Eb |
| Db | " | " | Db-F-Ab-Bb | G | " | " | G-B-D-E |
| D | " | " | D-F#-A-B | Ab | " | " | Ab-C-Eb-F |
| Eb | " | " | Eb-G-Bb-C | A | " | " | A-C#-E-F# |
| E | " | " | E-G#-B-C# | Bb | " | " | Bb-D-F-G |
| F | " | " | F-A-C-D | B | " | " | B-D#-F#-G# |

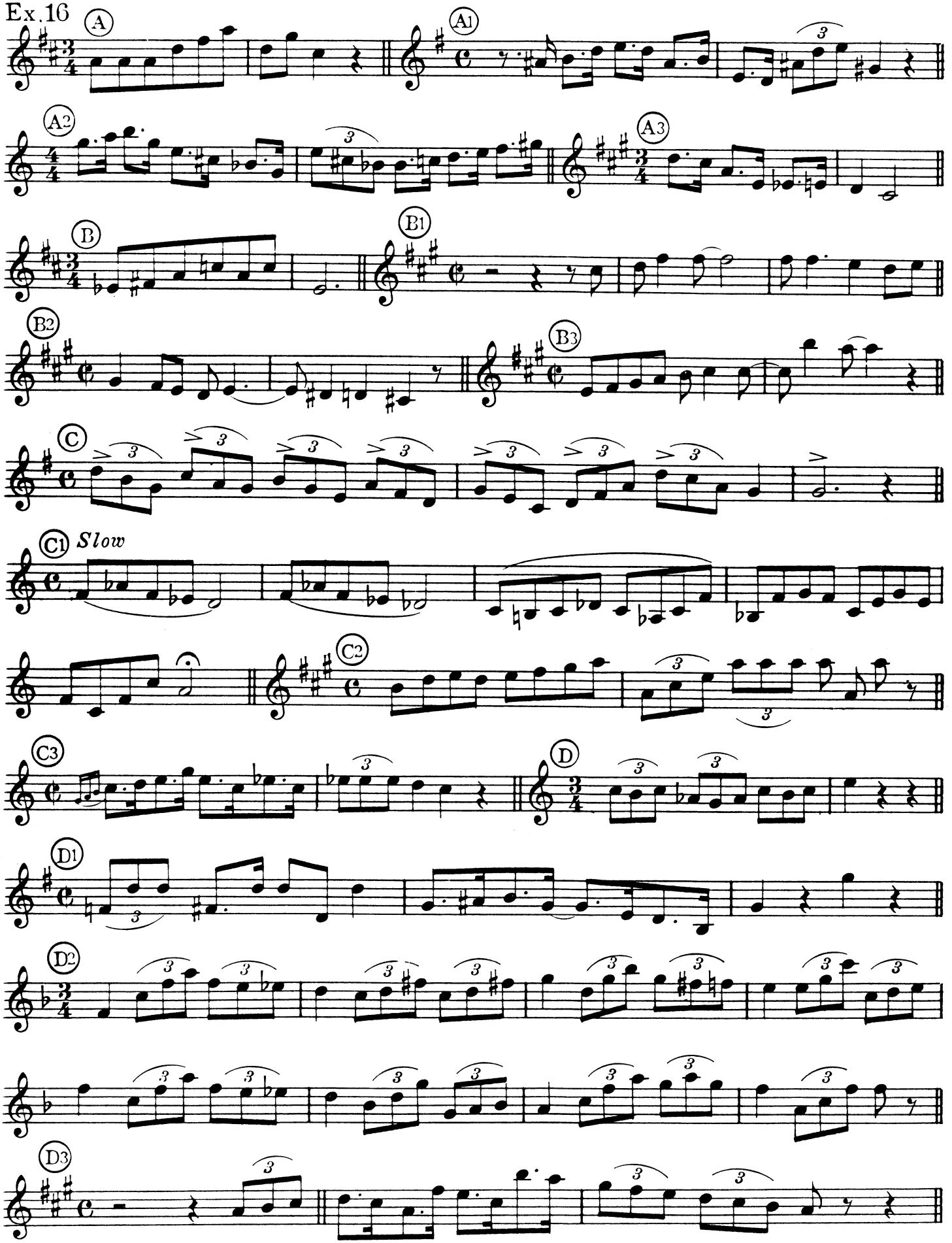
Ex. 15




In Exercise 15 we learned about Major 6th chords; now suppose we study a few exercises in which we will find Major, Minor, Major 6th, and Dominant 7th chords. I am not going to mark chords for a very good reason, I want you to mark them. In other words use your head and the charts you have studied.

The studies you will find in Exercise 16 are things that you can use in your every day playing. Things you have heard played by members of leading bands, and soloists ranging from small Radio stations to large Presentation Bands, and Nation-wide hook-ups. Some are breaks, others runs, still others modulations and fill-ins. And by the way, I have made it a habit for years to jot down the rhythmic pattern of things I have heard played which appealed to me. I do not mean I jotted down the exact melodic sequence, simply the rhythmic pattern. For instance: some time ago I heard Archie Craig of the Famous Claude Bampton's Prince's Theatre Band in England play a sequence which might be explained on the street like this, "He went da-da-da, dad-dad-dad, da-da, da." Can you get the pattern? Simply this, two triplets followed by two eights, followed by an eighth, like this:

Why not try my idea of jotting down patterns, and then supply your own notes. For instance in the above, the melodic sequence could be, C-E-G, C-E-B♭, A-A, G, which would look like this:

Try it out, no matter how good you are, the other fellow always has ideas which you can use, and by chance make into something which is outstanding; and after all, that is the thing you are after, to improve yourself, not to steal the other fellow's work.

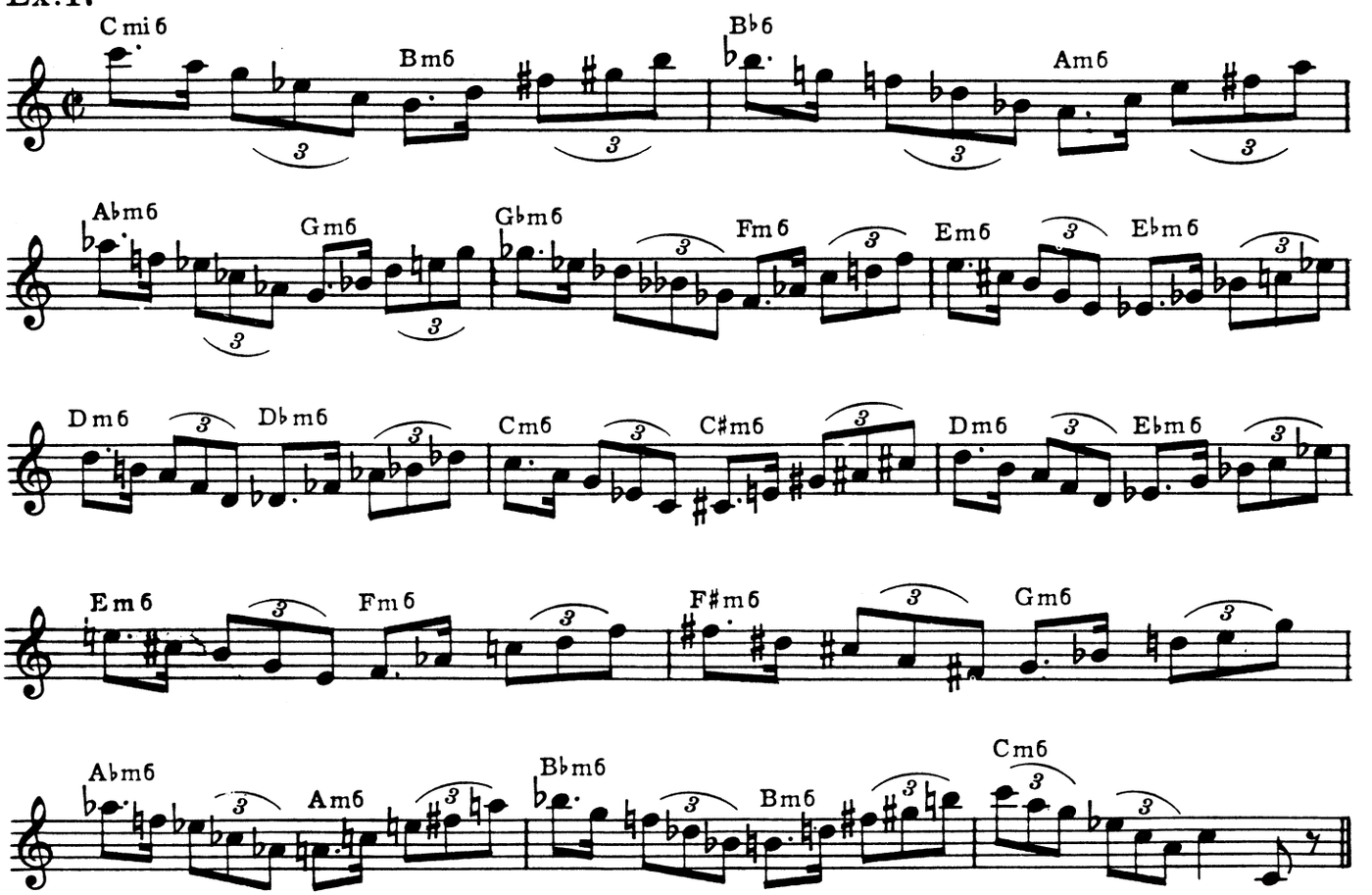
Ex. 16

The exercises in No. 16 utilizes a number of melodic and harmonic sequences with which we have worked, and have perhaps given you another glimpse into the possibilities of combination. Transpose all of the exercises to various keys. Try to transpose by feeling and ear. Learn to recognize scale passages when you hear them, and above all, day by day apply the things you are working with to your daily routine and work. Later in the book, I will outline a routine that I have followed with my pupils for years, and which has proven itself to be a good one.

# THE MINOR SIXTHS

We have more chords to learn, so let us get at them. In our next exercise, we find the so-called Minor 6th Chord. This chord is important. It is composed of the 1st, Flatted 3rd, 5th, and 6th tones of the Major Scale. A chart which gives the spelling of the Major 6ths is appended, and as usual, they will also be found in arpeggio form in Exercise 17.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| C | Minor | 6th: | C-Eb-G-A | F# | Minor | 6th: | F#-A-C#-D# |
| C# | " | " | C#-E-G#-A# | Gb | " | " | Gb-Bbb-Db-Eb |
| Db | " | " | Db-Fb-Ab-Bb | G | " | " | G-Bb-D-E |
| D | " | " | D-F-A-B | Ab | " | " | Ab-Cb-Eb-F |
| Eb | " | " | Eb-Gb-Bb-C | A | " | " | A-C-E-F# |
| E | " | " | E-G-B-C# | Bb | " | " | Bb-Db-F-G |
| F | " | " | F-Ab-C-D | B | " | " | B-Db-F#-G# |

Ex.17

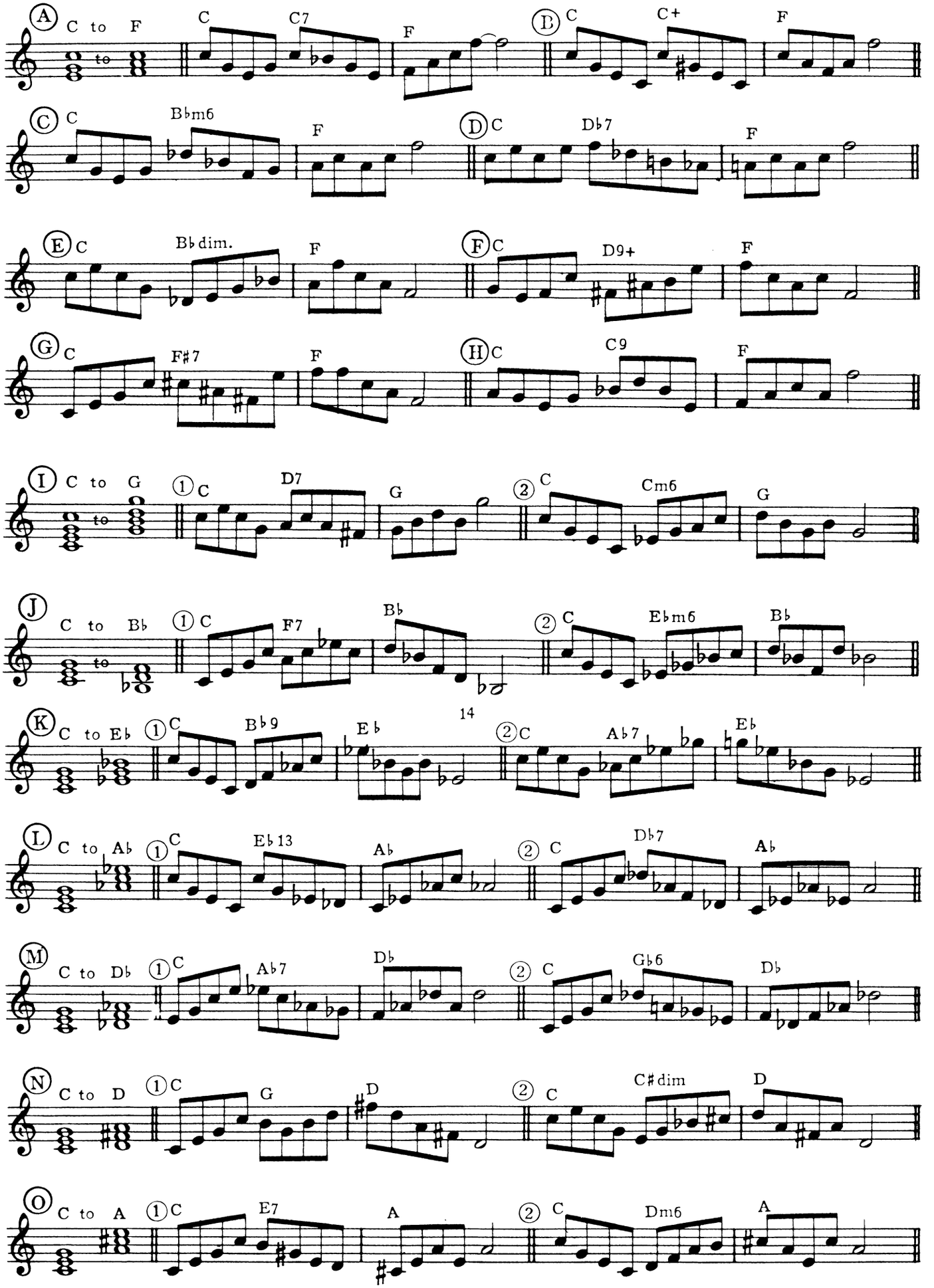



Suppose at this time we look into Modulations. In Exercise No. 18, you will find a few simple studies of this kind. However do not think that because they are simple, that they are not practical. You can put them to work at once. Try it. Later in the book we will try some tough studies which will make your fingers fly.

The brunt of the work in modulation is given to Trumpet and Sax, however, Guitar, Flute, Violin, and all the rest should have their share of knowledge, just in case.

You can alter the examples rhythmically, you can add passing notes and so on. The following exercises give modulations from the key of C into all keys which might be encountered in dance music. They of course will be transposed to all keys (by you), and will in themselves provide an enormous store of modulating material. Here we go.

# MODULATIONS

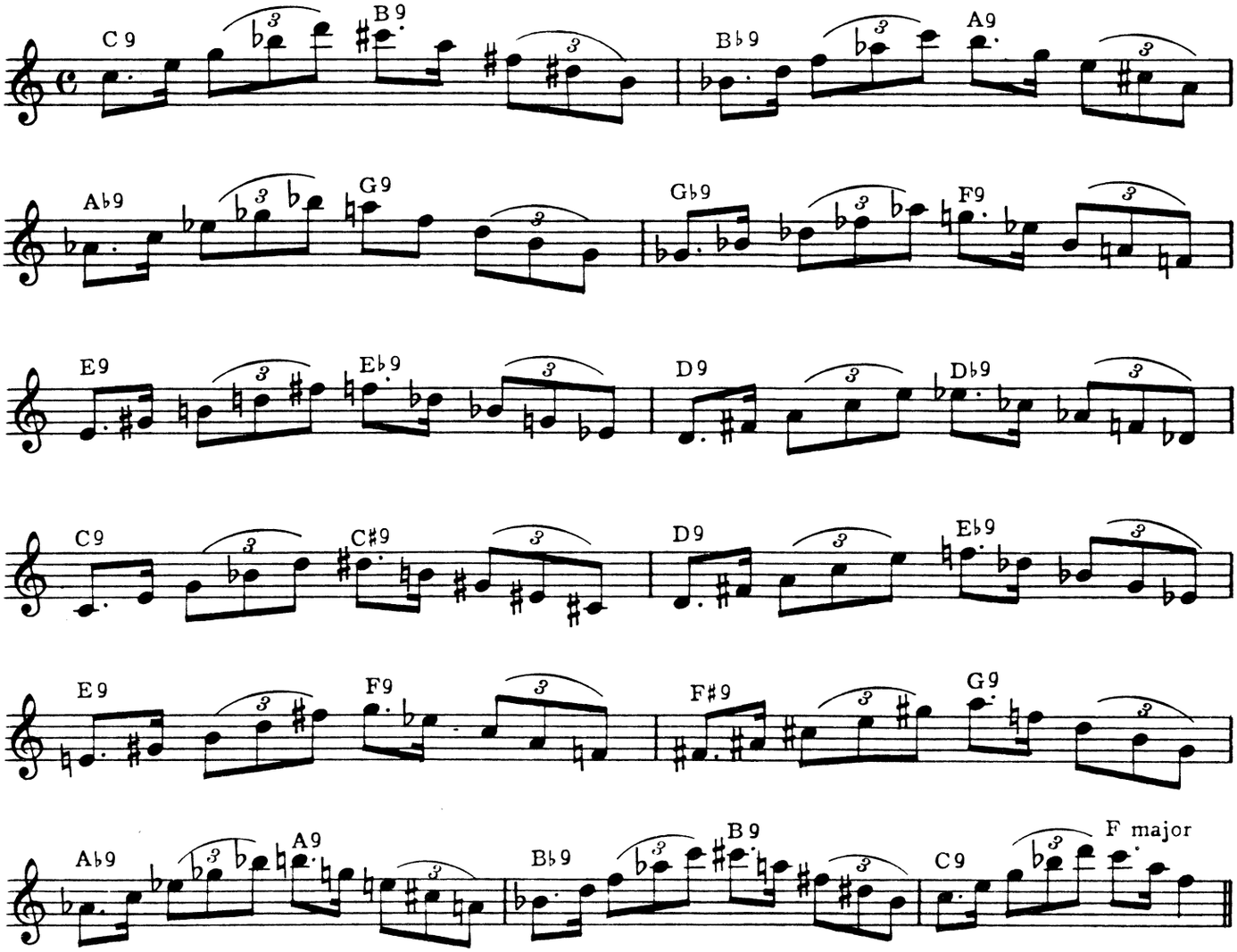
Ex.18

A C to F
C C7 F
B C C+ F
C C Bbm6 F
D C Db7 F
E C Bb dim. F
F C D9+ F
G C F#7 F
H C C9 F
I C to G
1 C D7 G
2 C Cm6 G
J C to Bb
1 C F7 Bb
2 C Ebm6 Bb
K C to Eb
1 C Bb9 Eb
2 C Ab7 Eb
L C to Ab
1 C Eb13 Ab
2 C Db7 Ab
M C to Db
1 C Ab7 Db
2 C Gb6 Db
N C to D
1 C G D
2 C C#dim D
O C to A
1 C E7 A
2 C Dm6 A

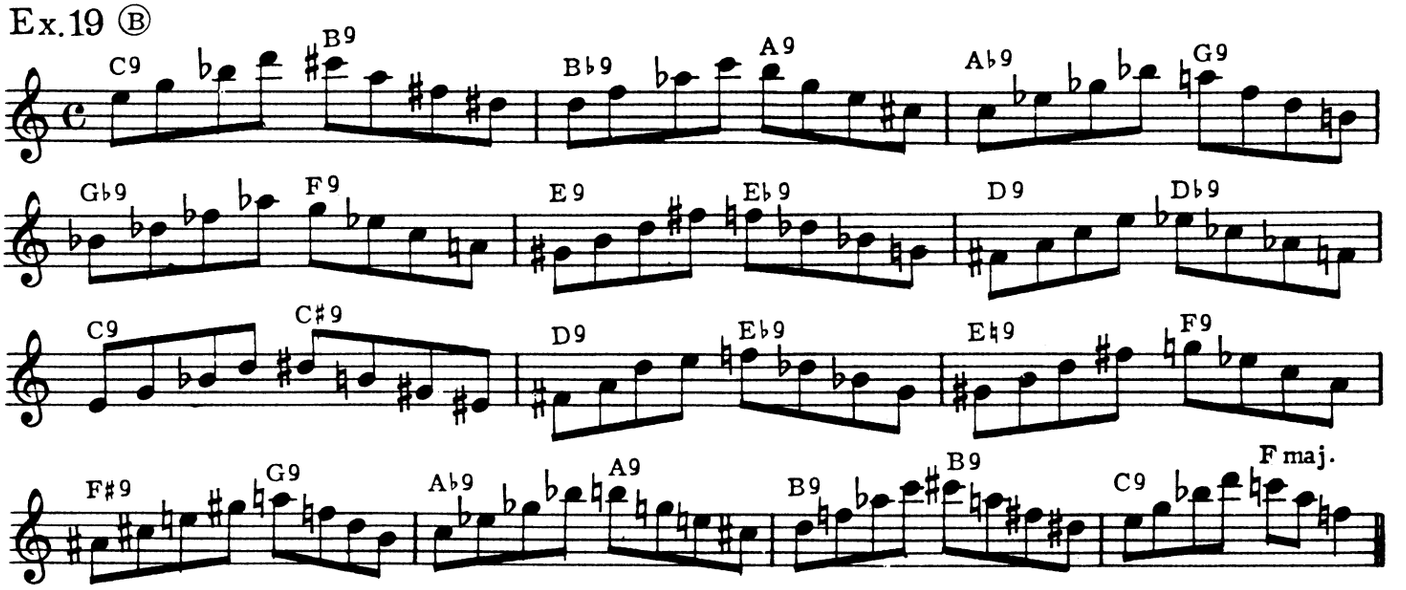
The exercises you have just played, should give you a basis for working out various modulatory ideas for your everyday work. Change the pattern of the exercises, play them as dotted eighths followed by sixteenths, etc. In other words use your knowledge to back up your imagination. Real musicianship can be summed up in the following: "Knowledge and a real technique, which furthers the imagination of the individual." Bear that in mind in working out your routine; all good and new music is the product of the imagination, as is the invention of any and all helps that the world has ever been given. It is the imaginative musician who produces the thing that is new, not the fellow who simply plays what is put before him and lets life go on without further study. These exercises will make you a better man from a technical standpoint. If you use your own ideas in conjunction with them, you will become a better musician. Keep working.

## THE NINTHS

In Exercise No. 19, we will work with the so-called Dominant 9th chord. This is an important chord, and we will as usual, try to memorize as we go on. A chart which spells the 9ths is appended, and then you will find the chords in arpeggio form in Exercise 19. Do not forget the importance of changing the rhythm of the exercises, and using your own ideas.

| | | | |
|---|---|---|---|
| C9th | C-E-G-B♭-D | F#9th | F#-A#-C#-E-G# |
| C#9th | C#-E#-G#-B-D# | G♭9th | G♭-B♭-D♭-F♭-A♭ |
| D♭9th | D♭-F-A♭-C♭-E♭ | G9th | G-B-D-F-A |
| D9th | D-F#-A-C-E | A♭9th | A♭-C-E♭-G♭-B♭ |
| E♭9th | E♭-G-B♭-D♭-F | A9th | A-C#-E-G-B |
| E9th | E-G#-B-D-F# | B♭9th | B♭-D-F-A♭-C |
| F9th | F-A-C-E♭-G | B9th | B-D#-F#-A-C# |

Ex. 19 Ⓐ

Ex.19 Ⓑ




As yet we have just touched the subject of chords. We have many more to learn, and so we might as well get on with them.

## DIMINISHED TRIADS

There are two types of diminished chords. First, the Diminished Triad; this is a three tone chord which is made up of the 1st, flatted 3rd, and flatted 5th of any major scale. For instance; in the key of C Major, the tones would be C-E flat-G flat. In D the tones would be D-F-A flat, and so on throughout the circle of scales. Here is a chart which spells the Diminished Triads which are found in the music you play every day:

| | | | |
|---|---|---|---|
| C | Diminished Triad | C-E♭-G♭ | |
| C♯ | " " | C♯-E-G | |
| D♭ | " " | D♭-F♭-A♭♭ | |
| D | " " | D-F-A♭ | |
| E♭ | " " | E♭-G♭-B♭♭ | |
| E | " " | E-G-B♭ | |
| F | " " | F-A♭-C♭ | |
| F♯ | Diminished Triad | F♯-A-C | |
| G♭ | " " | G♭-B♭♭-D♭♭ | |
| G | " " | G-B♭-D♭ | |
| A♭ | " " | A♭-C♭-E♭♭ | |
| A | " " | A-C-E♭ | |
| B♭ | " " | B♭-D♭-F♭ | |
| B | " " | B-D-F | |

Next in the field is the Diminished Seventh chord. This chord is an important one, for that matter the diminished triad is just as important. The Diminished 7th, is made up of the 1st, flatted 3rd, flatted 5th, and the diminished 7th of any major scale. For instance, in the scale of C, the tones would be C-E flat, G flat-B double flat (not A). The reason we cannot say A, is because A is the 6th in the scale of C, and in building the Diminished 7th, we must use, 1-3-5-7; not 1-3-5-6. Is that clear?

You will find appended, a chart which spells the Diminished 7th chords. In Exercise 20 you will find the Diminished Triads and the Diminished 7th in arpeggio form, for practice.

## DIMINISHED SEVENTHS

The Diminished 7th chord is the Leading Tone Seventh, with its seventh diminished, and consequently is introduced and resolved as a dominant minor ninth. In a work of this kind we have not enough space to delve deeply into the study of harmony, therefore we will give the more common resolution (what the chord will generally be followed by) of the diminished 7ths, treated as leading tone 7ths.

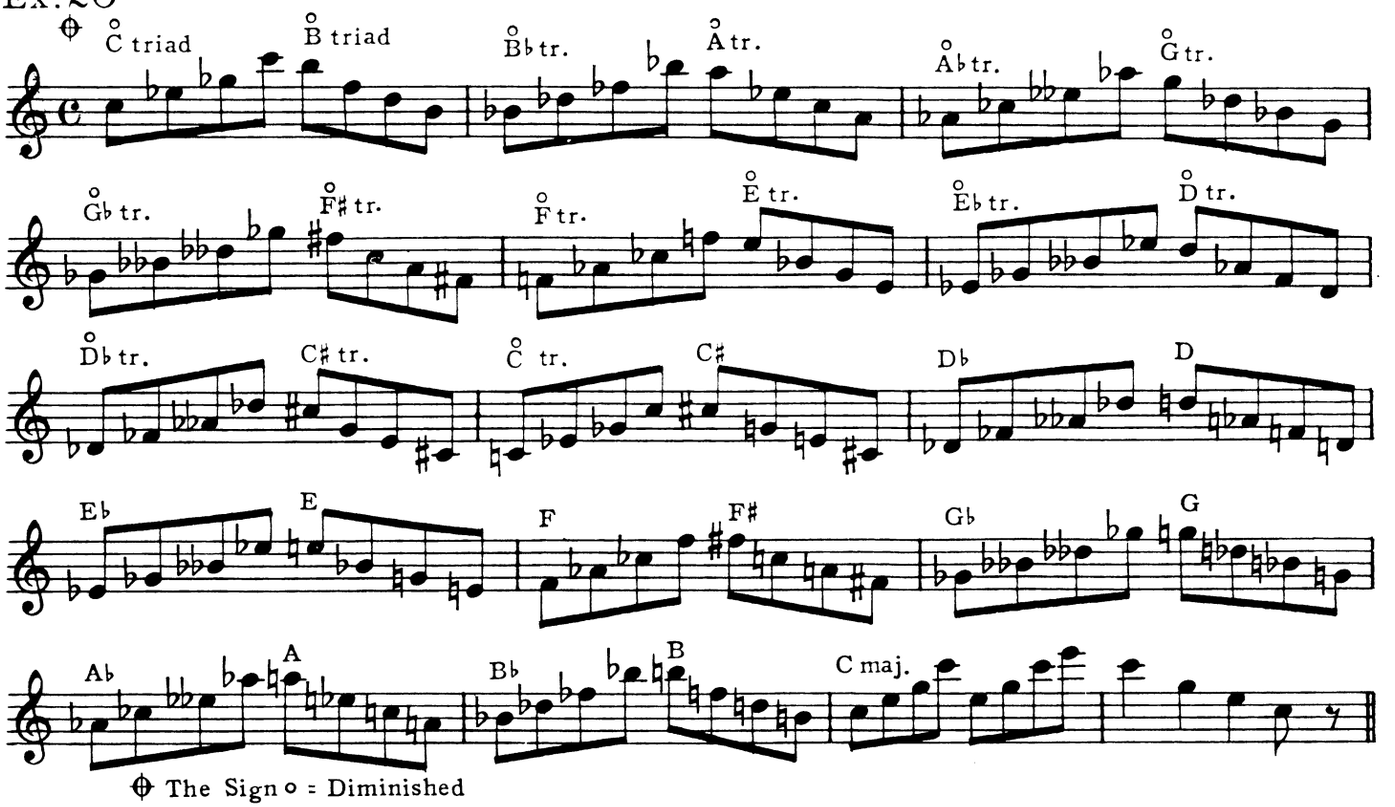
| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| B | Diminished 7th | is generally | followed | by | C | Major | or | C | Minor |
| C | " | " | " | " | " | C♯ | " | " | C♯ | " |
| C♯ | " | " | " | " | " | D | " | " | D | " |
| D | " | " | " | " | " | E♭ | " | " | E♭ | " |
| E♭ | " | " | " | " | " | E | " | " | E | " |
| E | " | " | " | " | " | F | " | " | F | " |
| F | " | " | " | " | " | F♯ | " | " | F♯ | " |
| F♯ | " | " | " | " | " | G | " | " | G | " |
| G | " | " | " | " | " | G♯ | " | " | G♯ | " |
| A♭ | " | " | " | " | " | A | " | " | A | " |
| A | " | " | " | " | " | B♭ | " | " | B♭ | " |
| B♭ | " | " | " | " | " | B | " | " | B | " |

The following chart spells the various Diminished Seventh chords.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| C | Diminished Seventh | C-E♭-G♭-B♭♭ | | F# | Diminished Seventh | F#-A-C-E♭ | |
| C# | " " | C#-E-G-B♭ | | G♭ | " " | G♭-B♭♭-D♭♭-F♭♭ | |
| D♭ | " " | D♭-F♭-A♭♭-C♭♭ | | G | " " | G-B♭-D♭-F♭ | |
| D | " " | D-F-A♭-C♭ | | A♭ | " " | A♭-C♭-E♭♭-G♭♭ | |
| E♭ | " " | E♭-G♭-B♭♭-D♭♭ | | A | " " | A-C-E♭-G♭ | |
| E | " " | E-G-B♭-D♭ | | B♭ | " " | B-D♭-F♭-A♭♭ | |
| F | " " | F-A♭-C♭-E♭♭ | | B | " " | B-D-F-A♭ | |

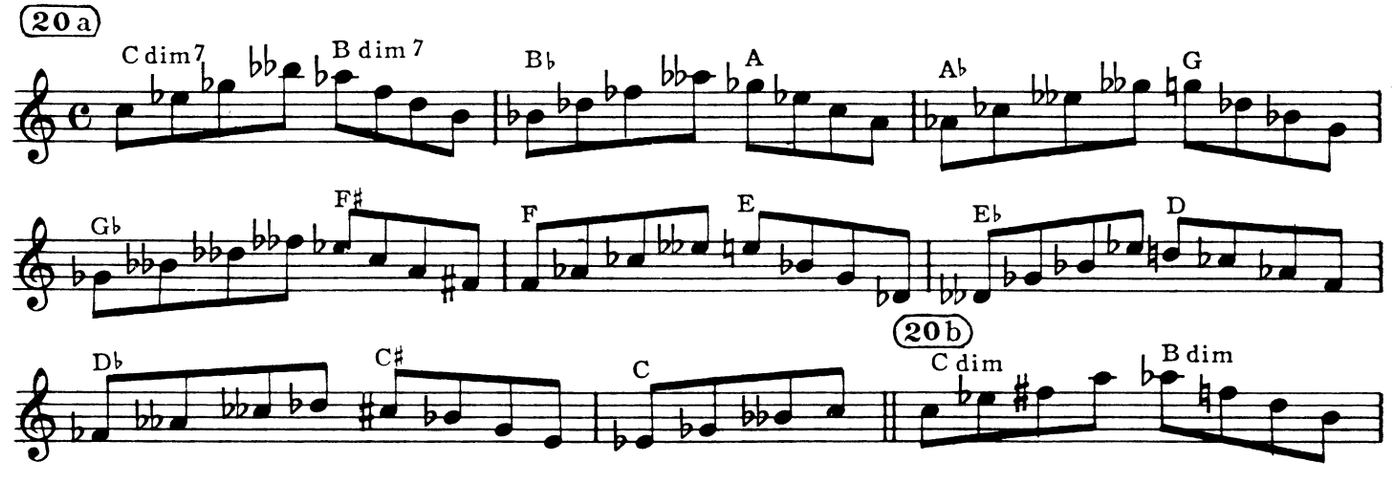
Now go on and study Exercise 20. Change the rhythm, and play it in your own style, and then use your knowledge in your every day work.

Ex. 20

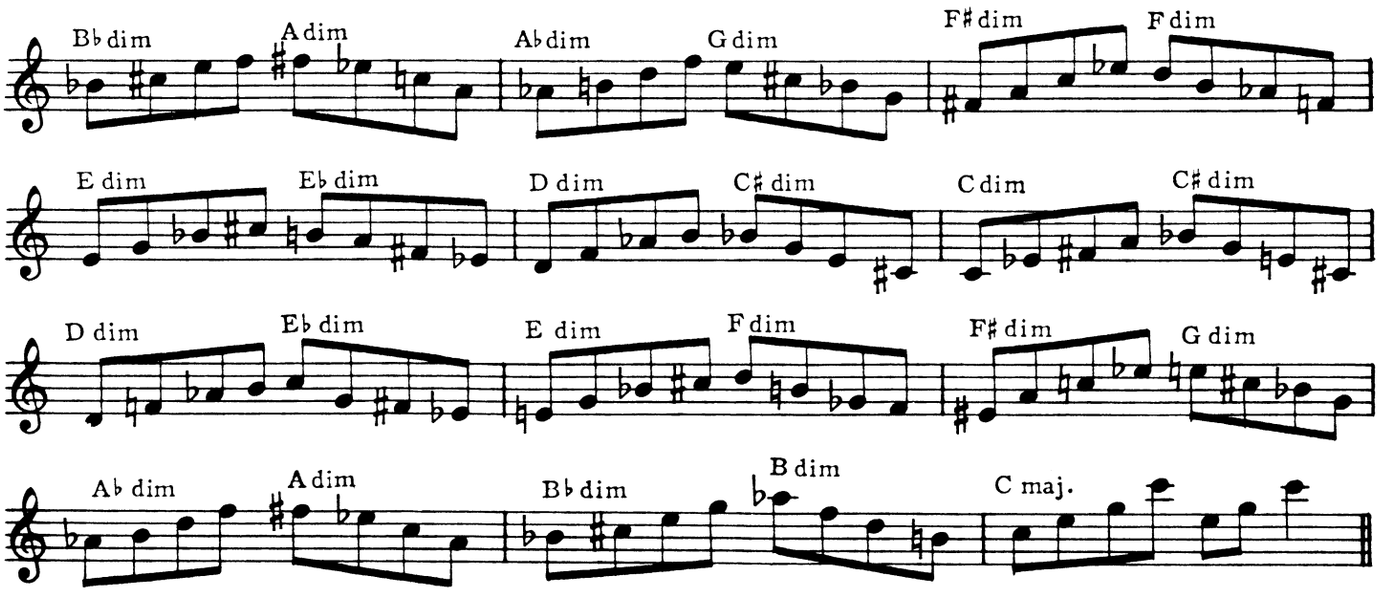



⊕ The Sign o = Diminished

20 a




20 b




In Exercise 20, we found the diminished triads, and in 20 A, we found the diminished seventh. Now then, instead of saying or better still writing B double flat, the modern arranger and musician, as a rule substitutes the enharmonic equivalent A (tone which sounds the same but has a different name). If one looks at the diminished chords in this manner, he will find that with enharmonic substitution, the diminished chords can be divided into three groups, namely:

Group 1 ..... C-E♭-F#-A
Group 2 ..... C#-E-G-B♭
Group 3 ..... D-F-G#-B

Dividing into groups in this manner makes for quick memorization, so learn to substitute enharmonics. A# for B♭; D♭ for C#, etc.

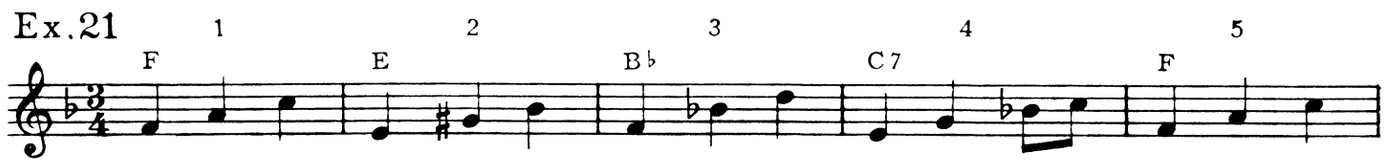
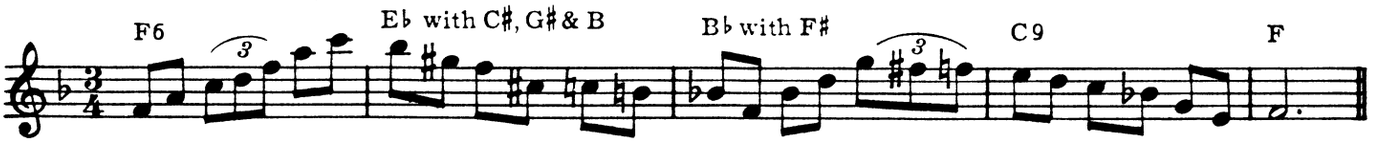
In Exercise 20B, you will find the diminished chords written and named as you may find them in modern orchestrations. Be sure of one thing; know your chords, no matter how you use them. Be able to call the tones in any chord, and you will have little trouble building a chorus around anything the boys want to play.

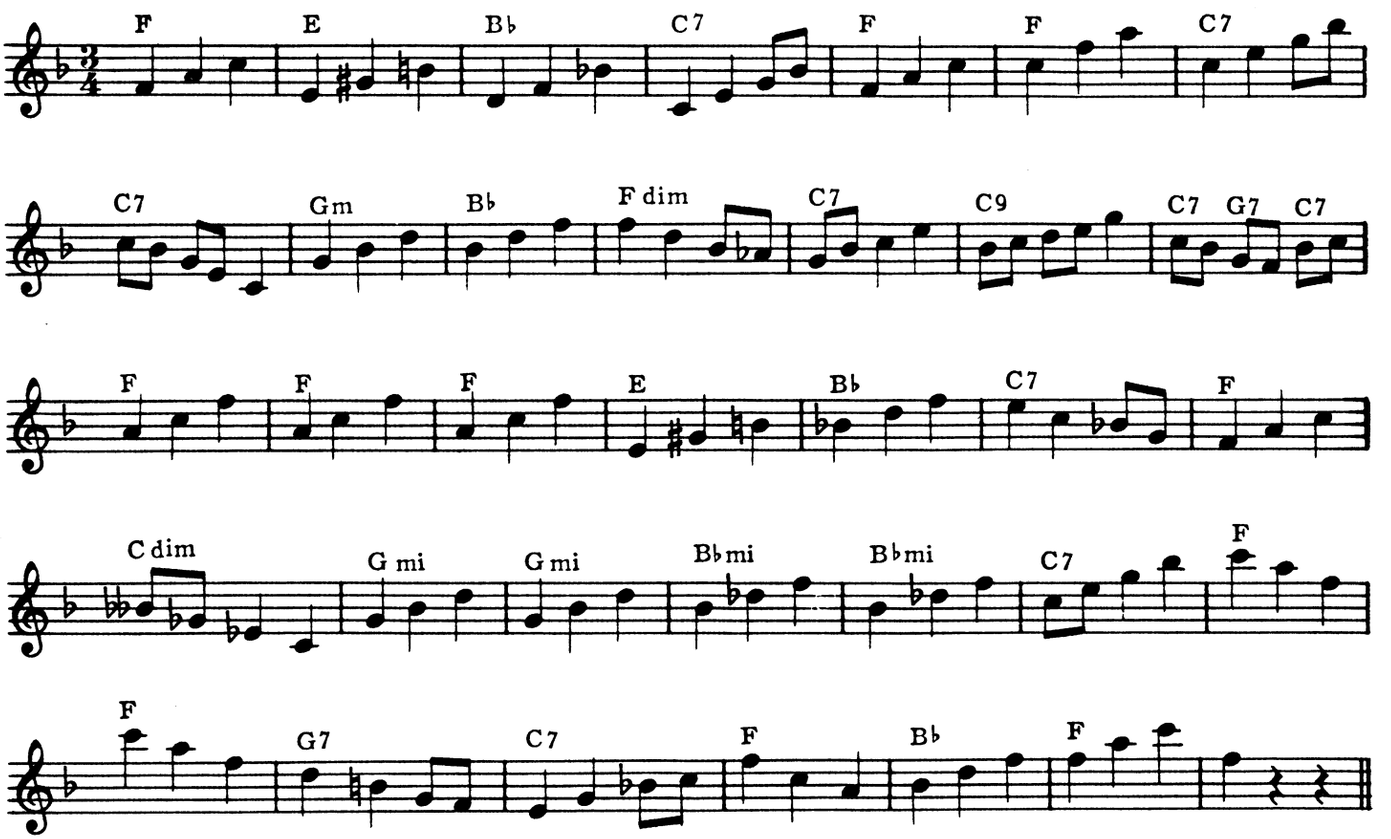
How about a little routine which will more or less put our knowledge to work. So far we have studied many of the chords which are found in every day orchestrations, and we should have a pretty good idea what chord construction is all about. Now then, in Exercise No. 21, I am going to give you a study or two in chord progression. We will start in a simple key, and make the progressions as melodious as possible. Your work begins where the written work stops.

By simply changing the tempo, and the rhythms a bit, you should be able to produce a bit of improvising that is truly original, and what is more, the original should be pretty and melodious. Do you understand the idea? Let me go over it. In the first 5 measures of Exercise 21, we find the following chords:

F—E—B♭—C7—F.

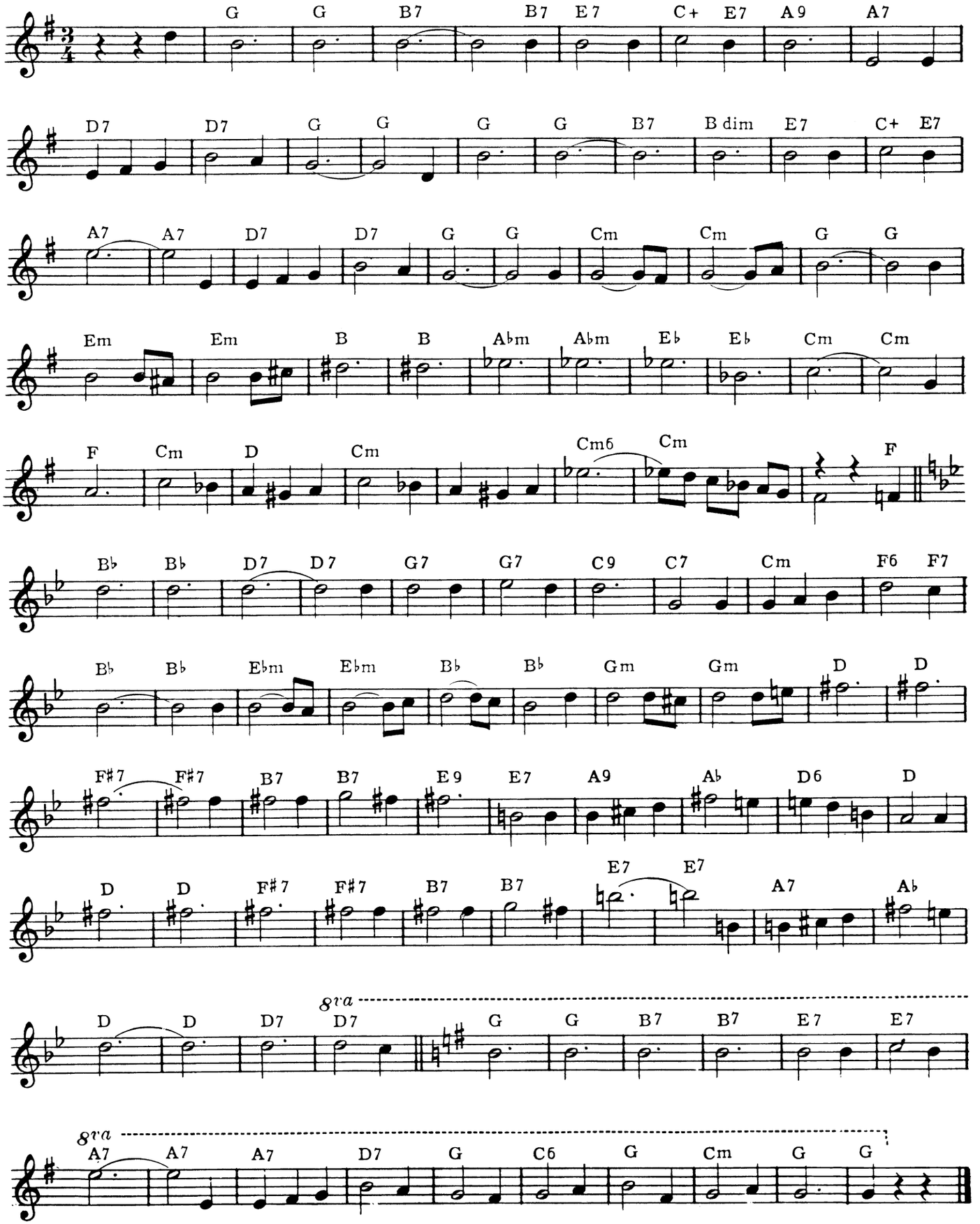
1 2 3 4 5 . . . measure.

The number is written in three four time, which means of course, that we can play as many notes as we can crowd into 3 beats. Let us look at the measure again:

The notes above, played as written, certainly would sound like a very sorry melody; they are there simply to remind you of the chord spelling. Now we want to make an interesting study of the above. Suppose we play F Maj. 6th, in the first measure, E 6th, in the 2nd measure, B♭ 6th in the 3rd measure, C 9th in the 4th measure and F in the 5th measure. Remember we have 3 beats in every measure to work with, and we should be able to play a lot of notes in 3 beats. Our idea might work out like this:

The above is by no means the best that can be done with the progressions outlined, but it should make the idea clear to you. Build a melody of your own around the harmony that is written, and what are you doing? Improvising of course, and what is "Hot Playing"? Improvising again. The big thought that I want you to get is this; "Building a good chorus depends upon the player's knowledge of the harmony of the measure, whether he knows what he is playing or is playing by ear."




In Exercise 21, you are given a chance to try your wings in simple chorus building. Now then, it is an easier matter to build a chorus around a harmony of a melody you do not know, than it is to build around a melody you do know. Why? Simply this; in a melody you know, you must at all times be sure that your chorus (the one you are building) at no time overshadows or conflicts with the melody you are working around. For this reason, the next study will be built around the harmony of one of the best loved melodies, "Liebestraum".

Watch the harmony, remember the melody and build your chorus. Try the same thing with melodies of your own, look at the Piano or the Guitar parts in the orchestration, and work from that harmony. Constant practice of this kind will enable you to tell the harmony of the measure by ear, and a well trained ear is a great asset.

# Liebestraum

G G B7 B7 E7 C+ E7 A9 A7
D7 D7 G G G G B7 B dim E7 C+ E7
A7 A7 D7 D7 G G Cm Cm G G
Em Em B B Abm Abm Eb Eb Cm Cm
F Cm D Cm Cm6 Cm F
Bb Bb D7 D7 G7 G7 C9 C7 Cm F6 F7
Bb Bb Ebm Ebm Bb Bb Gm Gm D D
F#7 F#7 B7 B7 E9 E7 A9 Ab D6 D
D D F#7 F#7 B7 B7 E7 E7 A7 Ab
D D D7 D7 8va G G B7 B7 E7 E7
8va A7 A7 A7 D7 G C6 G Cm G G

In measure 7 of "Liebestraum", we found a new chord. This is the Augmented Triad, a most important fellow. The Augmented chord is built by taking the 1, 3, and 5#, of the Major Scale. In the key of C the C plus or Augmented Triad would be C-E-G#.

The Augmented Triad will as a rule be followed by or will resolve to, the tonic a fourth higher. In other words C aug. goes to F, F aug goes to B flat, etc. The chart of common resolutions found just before Exercise 6, will take care of the Augmented Triad, just as it does the 7th.

A chart which spells the Augmented Triads is appended, and in Exercise 22, you will find the Augmented Triads in arpeggio form for your regular practice.

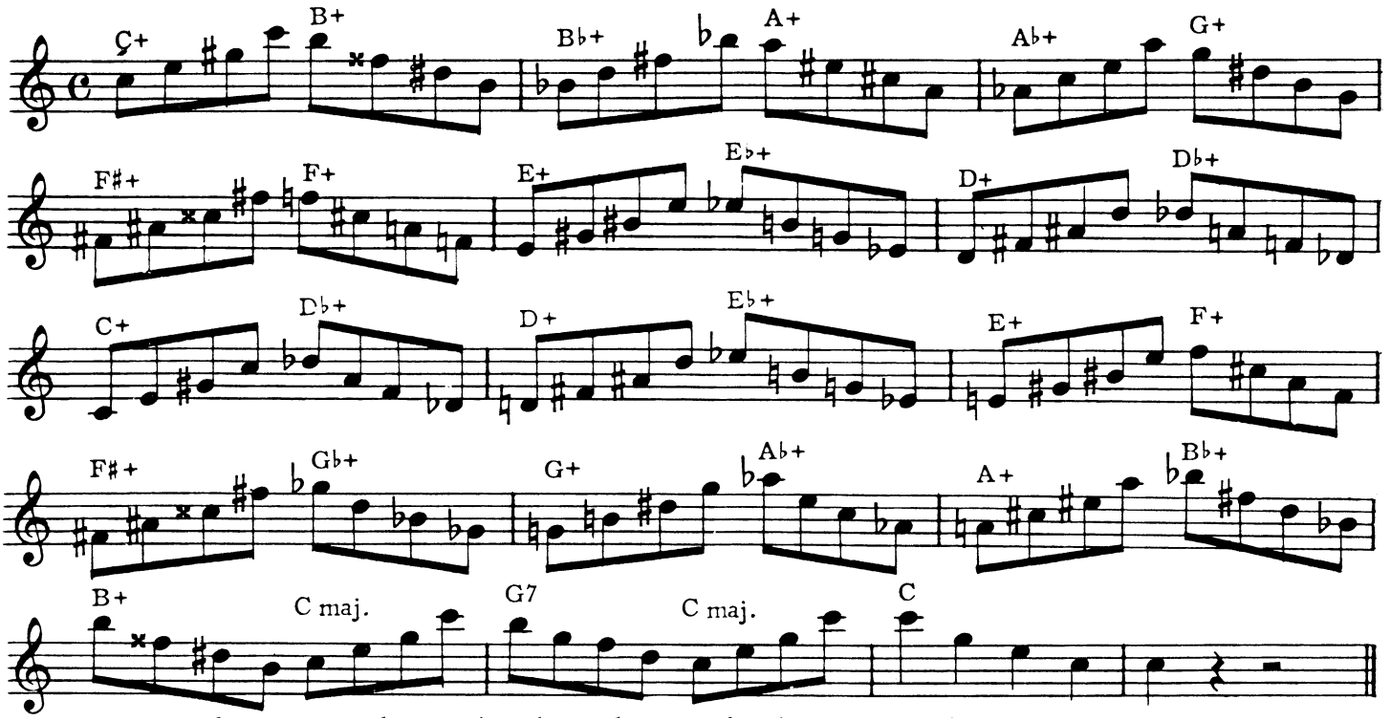
## THE AUGMENTED TRIADS

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| C | Augmented | Triad | C-E-G# | F# | Augmented | Triad | F#-A#-Cx |
| C# | " | " | C#-E#-Gx | G | " | " | G-B-D# |
| Db | " | " | Db-F-A | Ab | " | " | Ab-C-E |
| D | " | " | D-F#-A# | A | " | " | A-C#-E# |
| Eb | " | " | Eb-G-B | Bb | " | " | Bb-D-F# |
| E | " | " | E-G#-B# | B | " | " | B-D#-Fx |
| F | " | " | F-A-C# | | | | |

Augmented Triads can be divided into 4 groups, that is, by enharmonic substitution. Learn to substitute. The groups follow:

1. C-E-G#
2. C#-F-A
3. D-F#-Bb
4. Eb-G-B

Now study Exercise 22. USE YOUR OWN STYLE.




Suppose at this point we learn a bit about the way chords progress:- that is, if C Major is played, what chord will follow it. I do not mean by this that certain chords must follow certain other chords, but as a rule you will find in the analysis of modern orchestral music, that composers and arrangers follow a cycle.

For instance, G to E7th to A7th to D7th to G. This is called a sequence of chords, or, we might say, a study in the progression of chords. Here is another:- G to C to C7th to F to F7th to F#7th to B7th to E7th to A7th to D7th to G to D 7th to G.

The practice of this type of formula is the best thing I can think of for the musician who would become a better all around man. We have spoken much about improvising, If we know the way chords will probably follow each other, we are just that far ahead of the fellow who does not bother his head about how music is written.

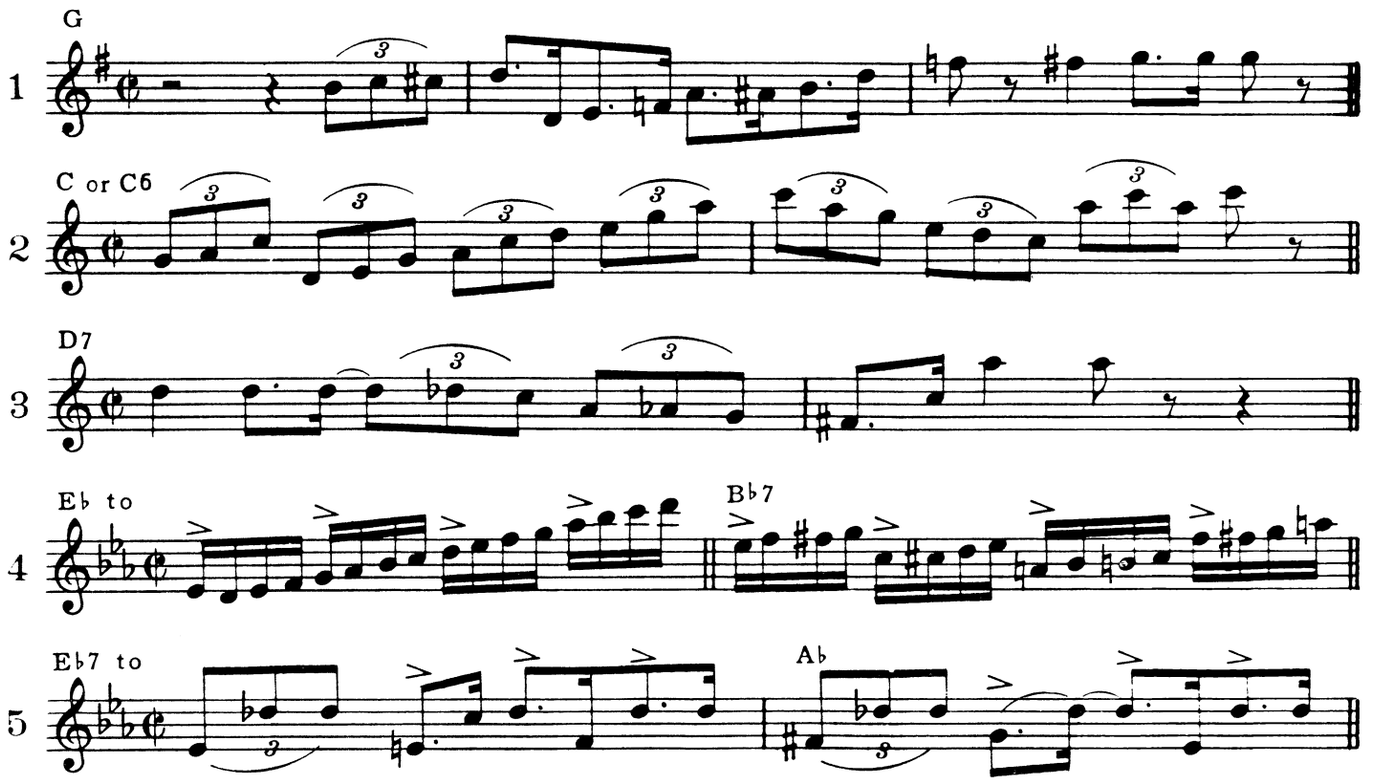
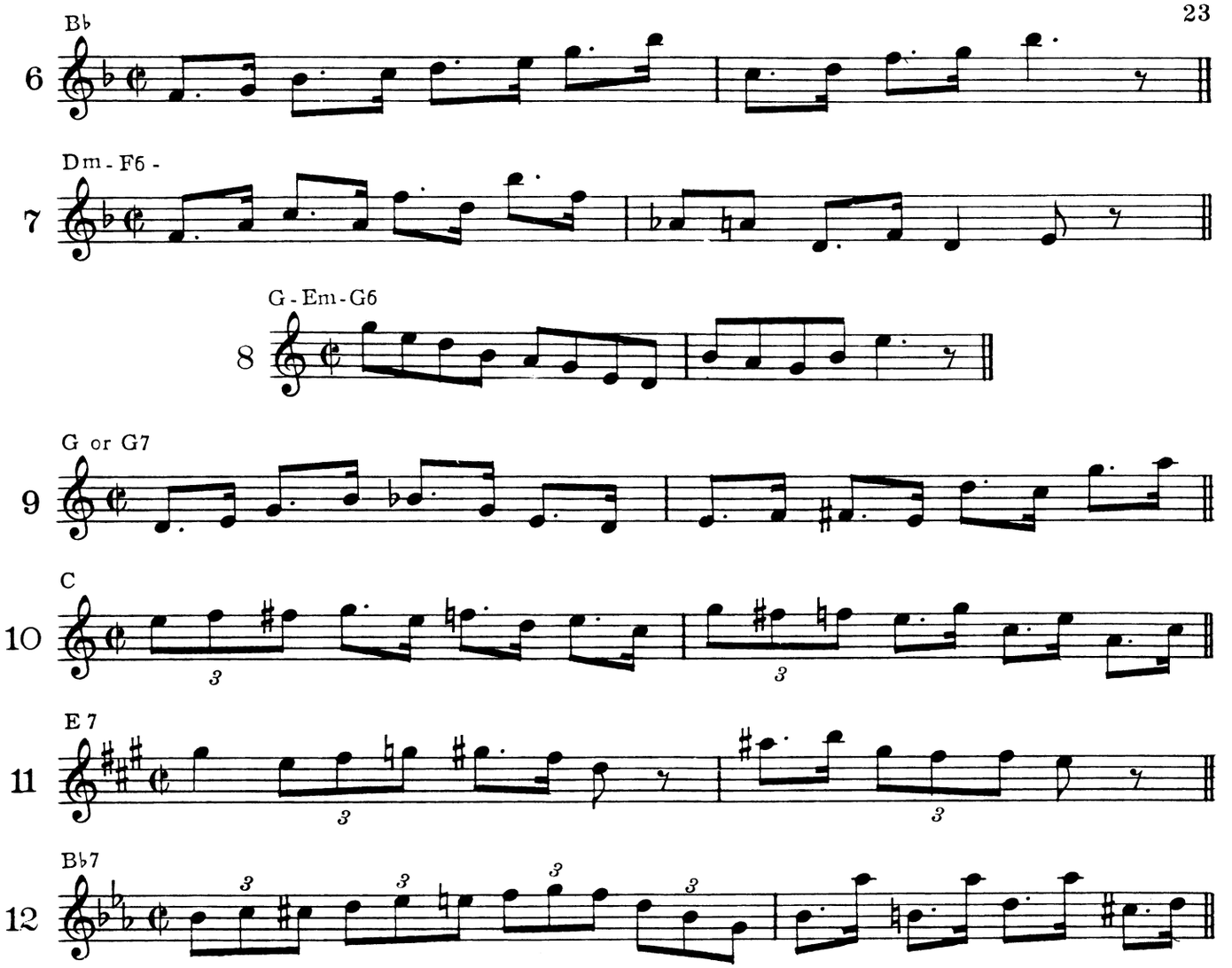
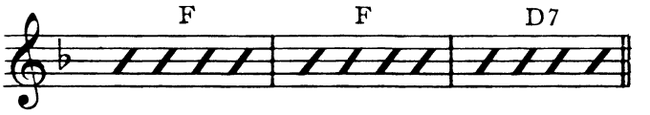
Below you will find many progressions. Use your own idea of rhythm, your own style of playing, but play them. Earlier in the book I mentioned a routine which my pupils use, and which I have found to be a good one. This is a part of it. Do your work every day in the week. A great musician once said, "A certain thing, done every day in a certain manner, at a certain time, becomes a fixed habit." Take these wise words to yourself. Make a habit of being able to build a chorus around the harmony of anything in music that is placed in front of you, and watch your salary go up.

1—C to E7th to A7th to G7th to C.// 2—C to C7th to F to F7th to B flat to B flat7th to F#7th to B7th to E7th to A7th to D7th to G7th to C to G7th to C.// 3—G to B7th to E7th to Ami to E7th to Ami to D7th to G to G Dim to C to D7th to G to B7th to E7th to Ami to D7th to G to Bmi to G to D7th to Bmi to D7th to D dim to Ami to A7th to D7th to G to D7th to G.// 4—B flat to D7th to G7th to D7th to G7th to C7th to F7th to B flat to F dim to F to C7th to F7th to B flat to D7th to G7th to C mi to G7th to C mi to E flat mi to B flat to F7th to B flat to G7th to C7th to F7th to B flat to E flat to E flat mi to B flat.// 5—F to D 7th to G 7th to C 7th to F.// 6—F to F aug. to D mi to F7th to B flat to B flat mi to F.// 7—F to B flat 7th to E flat-to A flat to D flat to D 7th to G7th to C7th to F.// 8—F to D mi to B flat mi to F to A to A7th to D7th to G7th to C mi to C7th to F to C7th to F.// 9—A to F7th to E7th to A to B mi to E7th to A to G#7th to A to A6th to A7th to D mi 6 to A6th to C# mi to A# dim to B mi to F#7th to B6 to B7th to E9th to E7th to A to F7th to E7th to A.// 10—A mi to F#7th to B7th to E9th to A mi to F#7th to B aug to E7th to A7th to D mi to B9th to E9th to A mi to F9th to E9th to A9th to A7th to D mi to E7th to C#7th to D7th to G to G mi to G7th to C7th to E9th to E7th to A mi to F 7th to E 7th to A mi to E7th to A mi.// 11—G mi to G mi 7th to A7th to G mi to G mi7th to G aug to A7th to D to B mi to D to E7th to E mi6th to F#mi to E mi6th to E9th to E flat 9 to A7th to B mi7th to D6th to C#7th to F#7th to B6 to E9th to E7th to E aug to E9th to A9th to D6th to G mi to D7th to G mi to C mi to D7th to G mi.//

The following should be borne in mind when you are working with a number. "Any chord of the same name, can be used in place of the chord written." For instance, take the following sequence C to E7th to A7th to D7th to G7th to C. One could in building a hot chorus, use instead of the above, this sequence C6th to E9th to A aug to D6th to G7th to C. In other words, work with the harmony of the number, and build AROUND it. Do you understand my point?

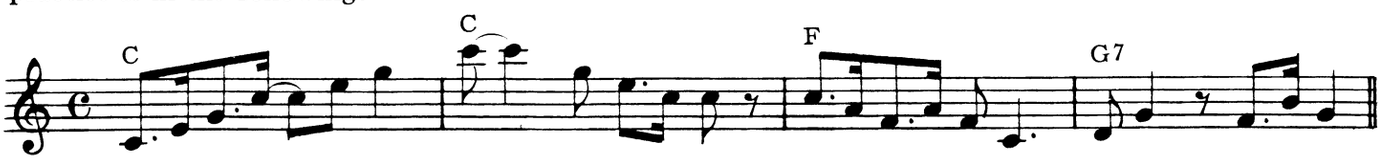
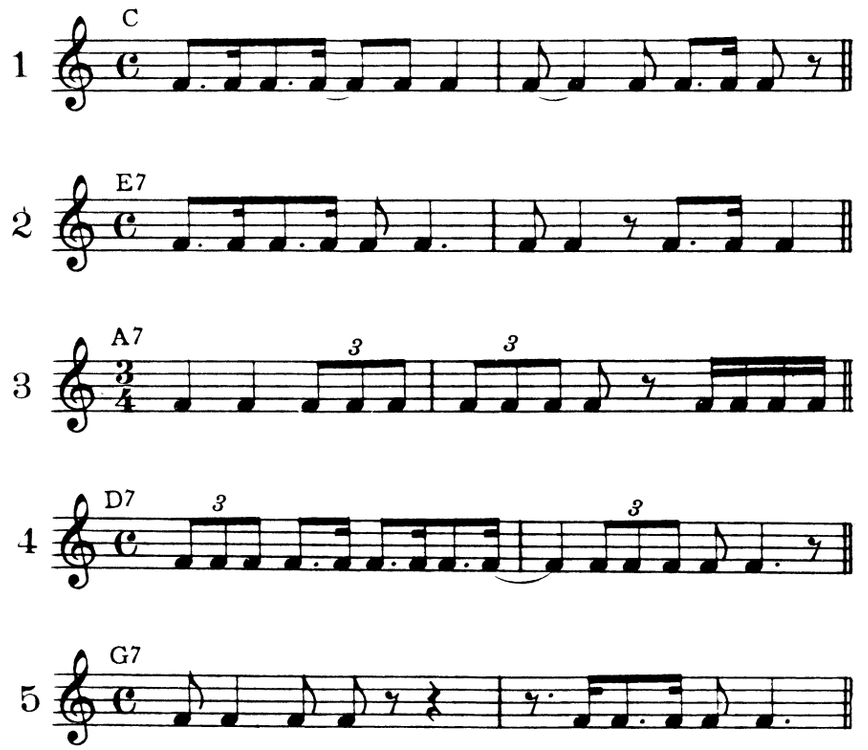
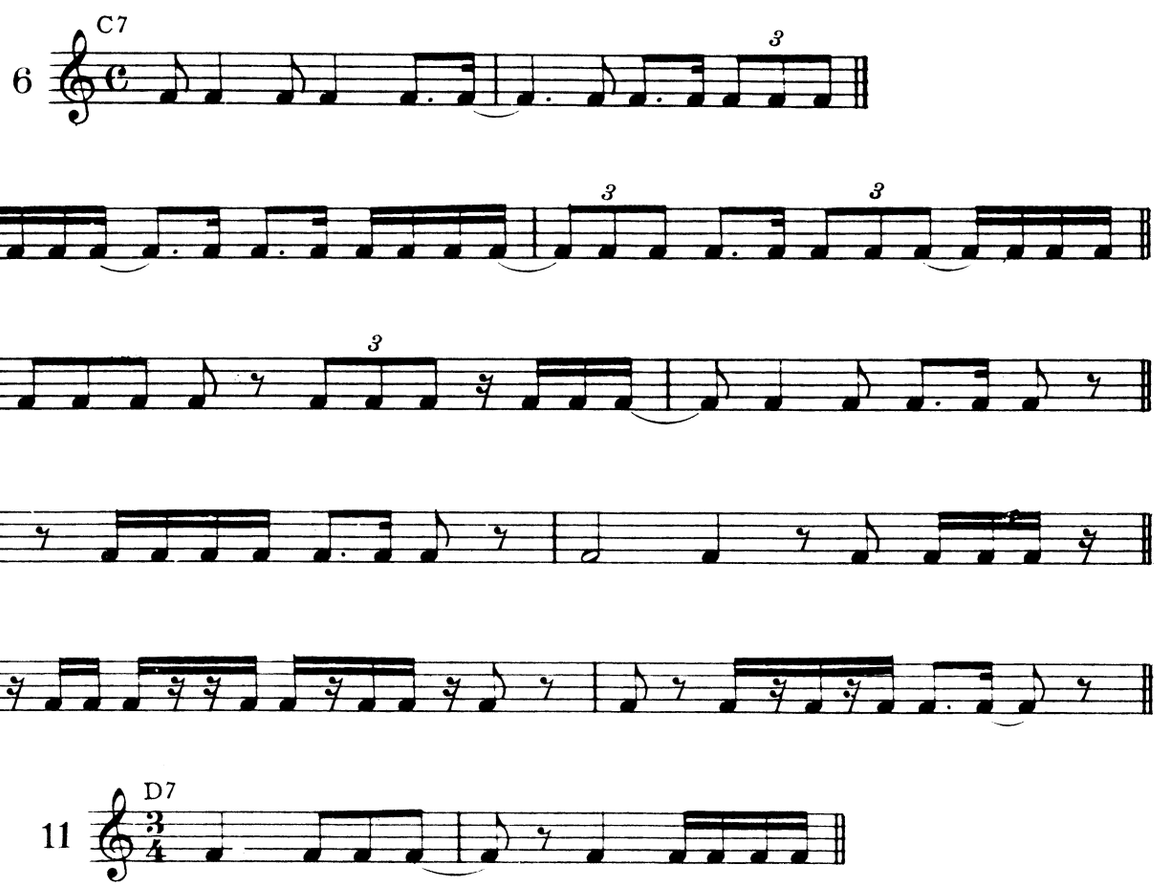
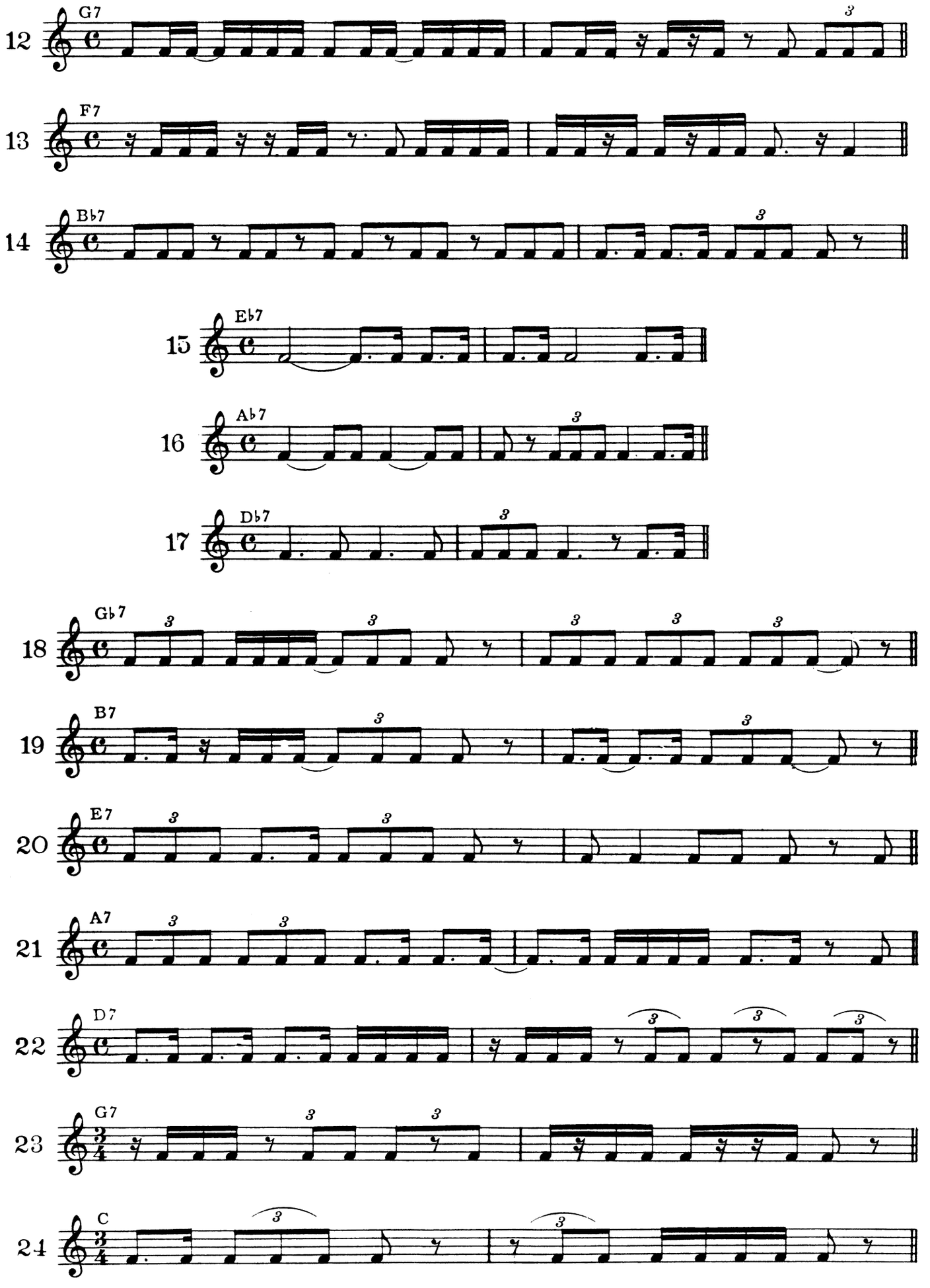
## BREAKS, RUNS AND FILL-INS

In Exercise No. 23 you will find a number of "runs" or "licks" that I have found very useful. Try the exercise, learn to play it well, and then take the basic idea and use your own rhythmic pattern, and figure out a new one for yourself.

Chord symbols will be used at the beginning of each measure to indicate the kind of run or lick that is being used. After you have played and learned the runs, transpose them to many keys. In other words these exercises should furnish you with a large stock of licks which will carry you through many situations.

The breaks, runs, and fill-ins found in Exercise No. 23, are written for harmony that is carried for two measures, as in the following:

However remember that any part of the run can be used.

Another thing:- remember that these runs can lead to any chord. In other words, although the B flat 7th harmony of number 12, in Exercise 23, would in all probability be followed by E flat Major, E flat Minor, or E flat 7th, this does not matter. You can take the run to another chord, regardless how remote.

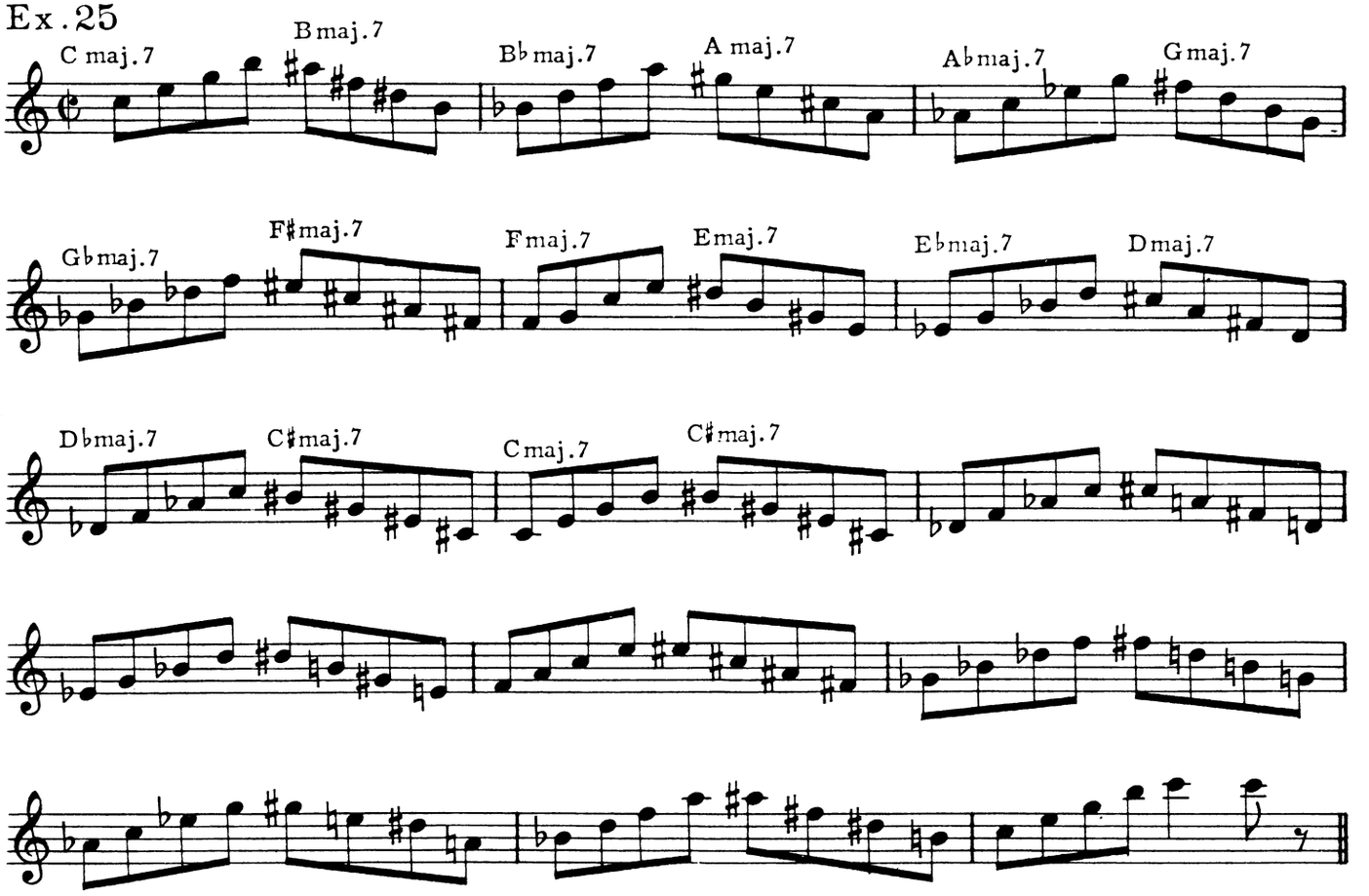
Remember too, that the 15th and 16th measures of almost any chorus is usually a good place to work in a break. For that matter, starting from measure 1, any measure that can be divided by 2, 4, or 8, can as a rule be embellished by breaks, runs, or fill-ins of some kind.

In Exercise 24 you will find many rhythmic patterns. These are the second part of the routine I spoke of. Use them on scales, fill-ins, and breaks that you have worked out. Take the chord progressions from the Guitar or Piano part of any orchestration, and work from that. For example, using 1 and 2 of Exercise 24, and working with the tones of the C Major, F Major, and G 7th chords, we could practice as in the following:

1 C
2 E7
3 A7
4 D7
5 G7

6 C7
7 C♯7
8 F♯7
9 B7
10 A7
11 D7

12 G7
13 F7
14 B♭7
15 E♭7
16 A♭7
17 D♭7
18 G♭7
19 B7
20 E7
21 A7
22 D7
23 G7
24 C

## MAJOR SEVENTHS

The next chord we will take up is the Major 7th Chord. This chord is much used, and is built upon the 1, 3, 5, and 7 of any major scale. In building C maj. 7th, the tones would be, C-E-G-B. A chart which spells the Major 7ths follows, and you find arpeggio exercises on this important chord in Exercise 25.

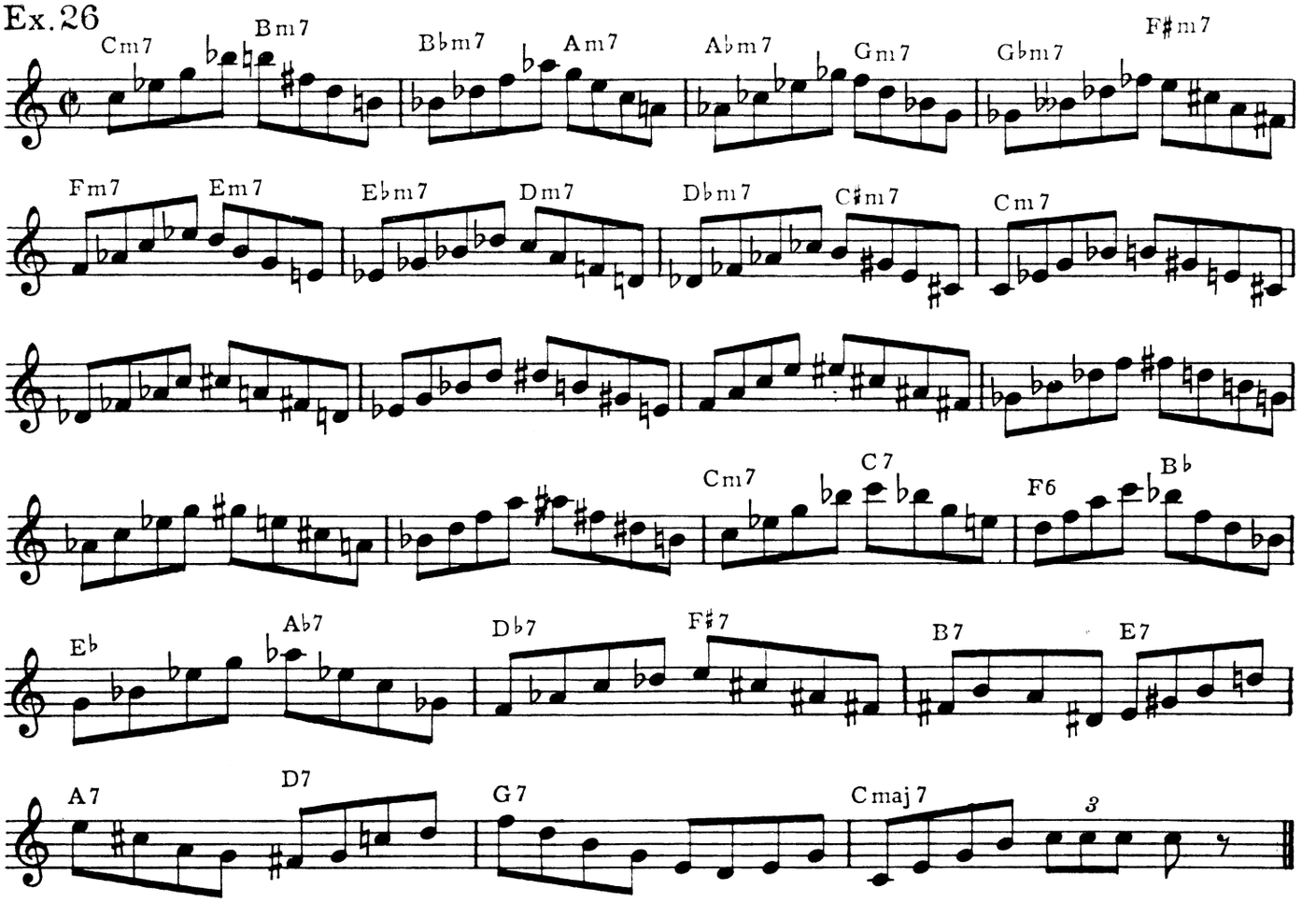
| | | | | | | | |
|---|---|---|---|---|---|---|---|
| C | Major | 7th | C-E-G-B | F# | Major | 7th | F#-A#-C#-E# |
| C# | " | " | C#-E#-G#-B# | Gb | " | " | Gb-Bb-Db-F |
| Db | " | " | Db-F-Ab-C | G | " | " | G-B-D-F# |
| D | " | " | D-F#-A-C# | Ab | " | " | Ab-C-Eb-G |
| Eb | " | " | Eb-G-Bb-D | A | " | " | A-C#-E-G# |
| E | " | " | E-G#-B-D# | Bb | " | " | Bb-D-F-A |
| F | " | " | F-A-C-E | B | " | " | B-D#-F#-A# |

Ex. 25

## MINOR SEVENTHS

The arranger of today makes much use of the so-called Minor 7th chord, and this is the next one on our list. It is made up of the 1, flat 3, 5, and flat 7th tones of any major scale. In the C minor 7th chord the tones would be: C-E flat-G-B flat. The spelling of these 7ths will be found in the chart which follows, and they will also be found in exercises in No. 26. Remember, rhythmic practice on the chords will make you a better musician faster than any other method known. Work at it.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| C | Minor | 7th | C-Eb-G-Bb | F# | Minor | 7th | F#-A-C#-E |
| C# | " | " | C#-E-G#-B | Gb | " | " | Gb-Bbb-Db-Fb |
| Db | " | " | Db-Fb-Ab-Cb | G | " | " | G-Bb-D-F |
| D | " | " | D-F-A-C | Ab | " | " | Ab-Cb-Eb-Gb |
| Eb | " | " | Eb-Gb-Bb-Db | A | " | " | A-C-E-G |
| E | " | " | E-G-B-D | Bb | " | " | Bb-Db-F-Ab |
| F | " | " | F-Ab-C-Eb | B | " | " | B-D-F#-A |

Ex. 26




## ENHARMONIC EQUIVALENT

### Major 6ths and Minor 7th Chords

Now let us take a look at the tones found in the C Major 6th Chord—they are; C-E-G-A. Now look at the A Minor 7th Chord. The tones found are exactly the same—A-C-E-G. These are known as equivalent chords, and it is a good thing to bear them in mind. The difference lies only in the usage and progression of the chords. In other words, A m7th will progress to D, while C 6th will in all probability be followed by one of the chords built on F. A quick reference chart of the Major 6ths and Minor 7ths follows:

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| C | Major | 6th | and | A | Minor | 7th | are | equivalent | chords |
| C# | " | " | " | A# | " | " | " | " | " |
| Db | " | " | " | Bb | " | " | " | " | " |
| D | " | " | " | B | " | " | " | " | " |
| Eb | " | " | " | C | " | " | " | " | " |
| E | " | " | " | C# | " | " | " | " | " |
| F | " | " | " | D | " | " | " | " | " |
| F# | " | " | " | D# | " | " | " | " | " |
| Gb | " | " | " | Eb | " | " | " | " | " |
| G | " | " | " | E | " | " | " | " | " |
| Ab | " | " | " | F | " | " | " | " | " |
| A | " | " | " | F# | " | " | " | " | " |
| Bb | " | " | " | G | " | " | " | " | " |
| B | " | " | " | G# | " | " | " | " | " |
| Cb | " | " | " | Ab | " | " | " | " | " |

The Minor 6th and the Dominant 9th (minus Root or name) are also in the enharmonic equivalent chords. If we look at the C m6th chord we find the tones C-E flat-G-A. By the same token, the F 9th (minus root) chord contains the same tones A-C-E flat-G, (F the Root or name is missing.)

Here again the main difference lies in the progression of the chords. C minor 6th will go to F or one of the chords built on that tone, while F 9th, minus root, will go to B flat or one of the chords built on B flat. A quick reference chart for the Minor 6th and 9th minus root follows:

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| C | Minor | 6th | and | F9th | minus | root | are | equivalent | chords |
| C# | " | " | " | F#9th | " | " | " | " | " |
| D♭ | " | " | " | G♭9th | " | " | " | " | " |
| D | " | " | " | G9th | " | " | " | " | " |
| E♭ | " | " | " | A♭9th | " | " | " | " | " |
| E | " | " | " | A9th | " | " | " | " | " |
| F | " | " | " | B♭9th | " | " | " | " | " |
| F# | " | " | " | B9th | " | " | " | " | " |
| G | " | " | " | C9th | " | " | " | " | " |
| A♭ | " | " | " | D♭9th | " | " | " | " | " |
| A | " | " | " | D9th | " | " | " | " | " |
| B♭ | " | " | " | E♭9th | " | " | " | " | " |
| B | " | " | " | E9th | " | " | " | " | " |
| C♭ | " | " | " | F♭9th | " | " | " | " | " |

Considered as a whole, the relation and progression of either the Major 6th, Minor 7th, Minor 6th, or 9th minus root, is as a general rule "cyclic," in other words, A goes to D; D to G; G to C; C to F; F to B flat; B flat to E flat; E flat to A flat; A flat to D flat; D flat to F#, or G flat; G flat or F# to B; B to E and E to A. This applies not only to the above chords but as a general rule, the same progression can be expected in the case of any chord that is used. Memorize the above cycle, and learn to go automatically to the next chord.

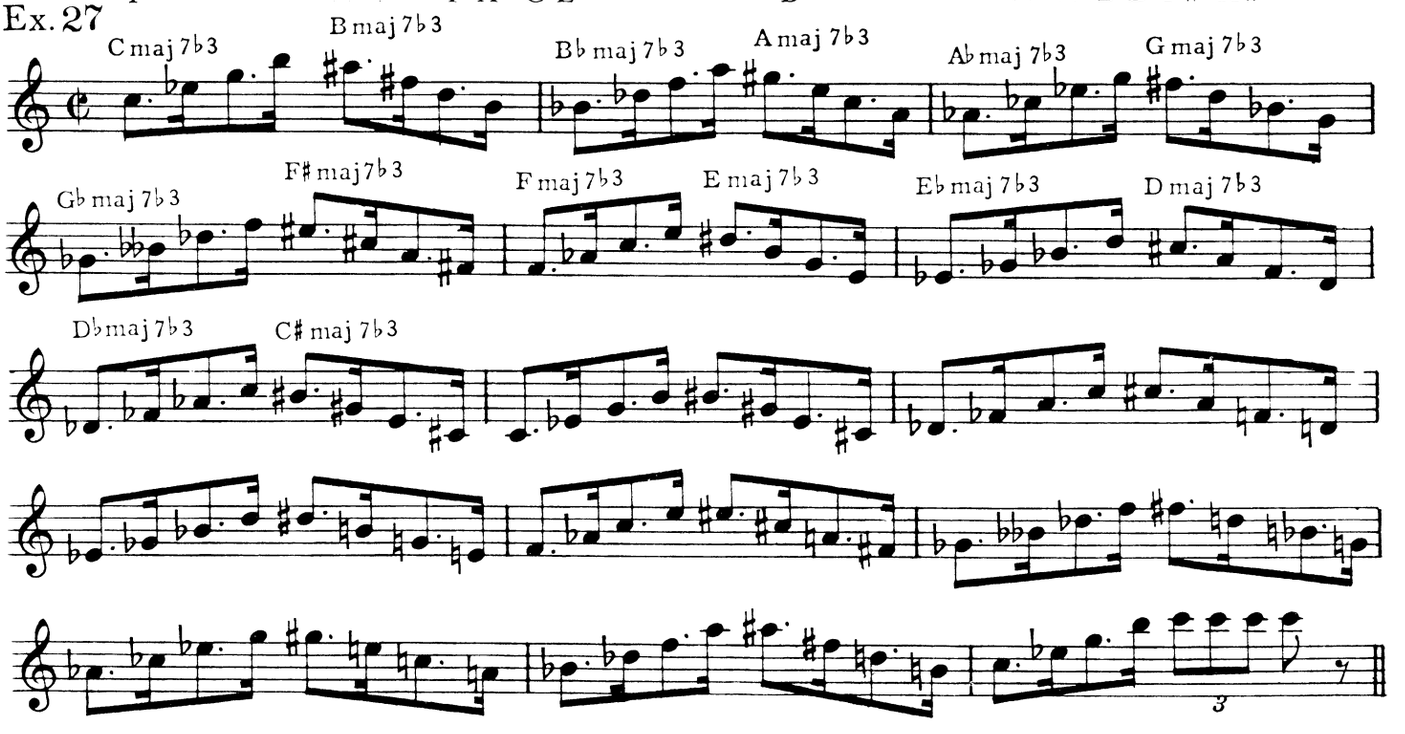
## MAJOR SEVENTH FLAT 3

The next chord of importance which we will take up is the Major 7th with Flatted 3rd (Maj. 7♭3). This chord is made up of the 1, flat 3, 5, and 7th tones of any major scale. On C, the tones would be C-E flat-G-B. The chord as a rule will progree to one of the chords built on the next chord in the cycle C to F, F to B flat, etc.

A chart giving the spelling of this chord follows, and in Exercise 27, we find the chords in arpeggio form for practice. Remember that you are supposed to practice the arpeggios in various rhythmic combinations. Do not forget, you are learning how to use the chords, and how can you learn, except by trying your own ideas?

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| C | Maj. | 7♭3 | C-E♭-G-B | F# | Maj. | 7♭3 | F#-A-C#-E# |
| C# | " | " | C#-E-G#-B# | G♭ | " | " | G♭-B♭♭-D♭-F |
| D♭ | " | " | D♭-F♭-A♭-C | G | " | " | G-B♭-D-F# |
| D | " | " | D-F-A-C# | A♭ | " | " | A♭-C♭-E♭-G |
| E♭ | " | " | E♭-G♭-B♭-D | A | " | " | A-C-E-G# |
| E | " | " | E-G-B-D# | B♭ | " | " | B♭-D♭-F-A |
| F | " | " | F-A♭-C-E | B | " | " | B-D-F#-A# |

Ex. 27



Another chord that is much used, is the Diminished Triad with a Flatted 7th. Taking C as a Root, and building the chord from that tone, the complete chord would be: C-E flat-G flat-B flat. In other words it is the 1, flat 3, flat 5, and flat 7 of any major scale. However, it also falls in the equivalent group. C Dim.$^{b}$7, contains the same tones as does A$^{b}$9th minus root. A quick reference chart on these chords follows:

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| C | Dim.$^{b}$7 | and | A$^{b}$ | 9th | minus | Root | are | equivalent | chords |
| C# | " | " | A | " | " | " | " | " | " |
| D$^{b}$ | " | " | B$^{bb}$ | " | " | " | " | " | " |
| D | " | " | B$^{b}$ | " | " | " | " | " | " |
| E$^{b}$ | " | " | C$^{b}$ | " | " | " | " | " | " |
| E | " | " | C | " | " | " | " | " | " |
| F | " | " | D$^{b}$ | " | " | " | " | " | " |
| F# | " | " | D | " | " | " | " | " | " |
| G$^{b}$ | " | " | E$^{bb}$ | " | " | " | " | " | " |
| G | " | " | E$^{b}$ | " | " | " | " | " | " |
| A$^{b}$ | " | " | F$^{b}$ | " | " | " | " | " | " |
| A | " | " | F | " | " | " | " | " | " |
| B$^{b}$ | " | " | G$^{b}$ | " | " | " | " | " | " |
| B | " | " | G | " | " | " | " | " | " |

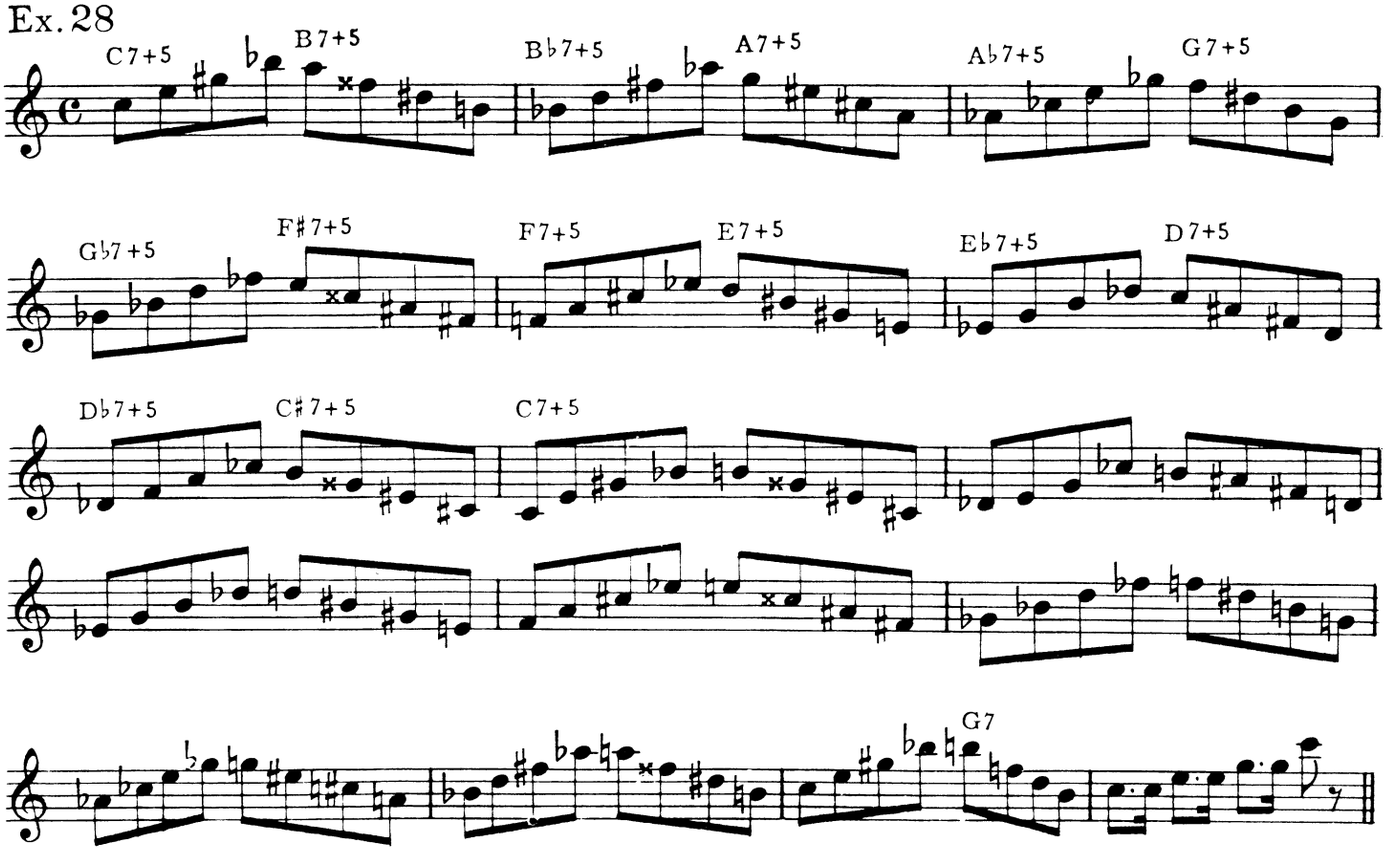
The chord above is sometimes written in the following manner: C dim.Mi 7; A dim.Mi 7; etc.

## AUGMENTED SEVENTHS

One of the most beautiful chords in music is the Dominant 7th with Augmented 5th. This chord is much used, particularly in modulatory passages. The chord resolves to its tonic a fourth higher or a fifth lower, in other words it follows the cycle, C to F, F to B flat, etc.

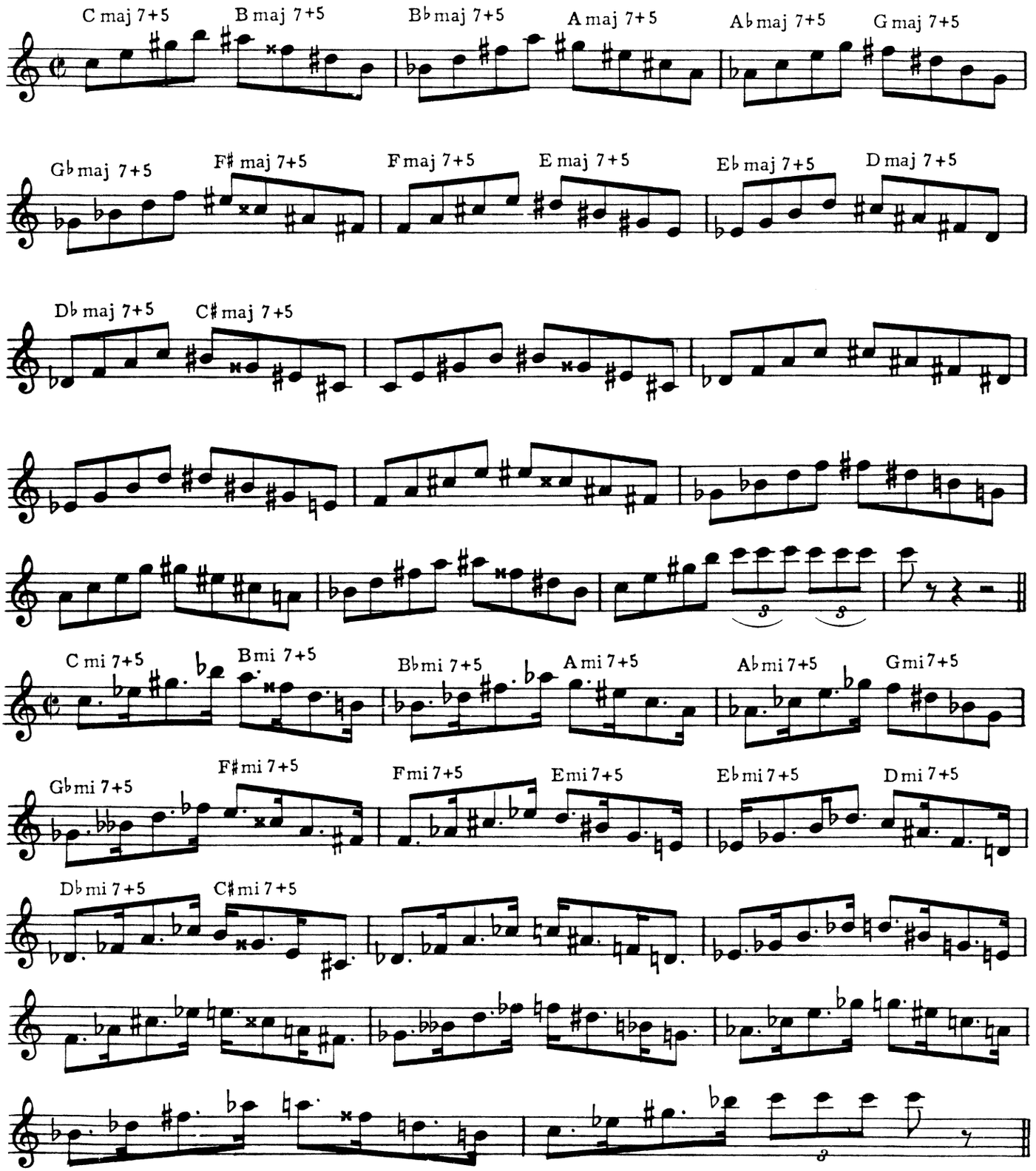
This chord is sometimes written in the following manner; F7+5, or C7 aug; or D7 aug. 5. A chart which spells the Augmented 7ths, follows, and in Exercise No. 28, they will be found in arpeggio form.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| C7th | Aug | 5 | C-E-G#-B$^{b}$ | F# | Aug | 5 | F#-A#-Cx-E |
| C#7 | " | | C=-E#-Gx-B | G$^{b}$ | " | | G$^{b}$-B$^{b}$-D-F$^{b}$ |
| D$^{b}$ | " | | D$^{b}$-F-A-C$^{b}$ | G | " | | G-B-D#-F |
| D | " | | D-F#-A#-C | A$^{b}$ | " | | A$^{b}$-C-E-G$^{b}$ |
| E$^{b}$ | " | | E$^{b}$-G-B-D$^{b}$ | A | " | | A-C#-E#-G |
| E | " | | E-G#-B#-D | B$^{b}$ | " | | B$^{b}$-D-F#-A$^{b}$ |
| F | " | | F-A-C#-E$^{b}$ | B | " | | B-D#-Fx-A |

Ex. 28

The next chords of importance, are the Major 7th Aug.5, and the Minor 7th Aug.5. These chords are as a rule used as passing harmony, but, they are much used by the modern arranger for filling in, and as runs.

The Major 7th Aug.5., is the 1, 3, #5, and 7 of any major scale, and the Minor 7th Aug.5, is the 1, ♭3, #5, and ♭7 of any major scale.

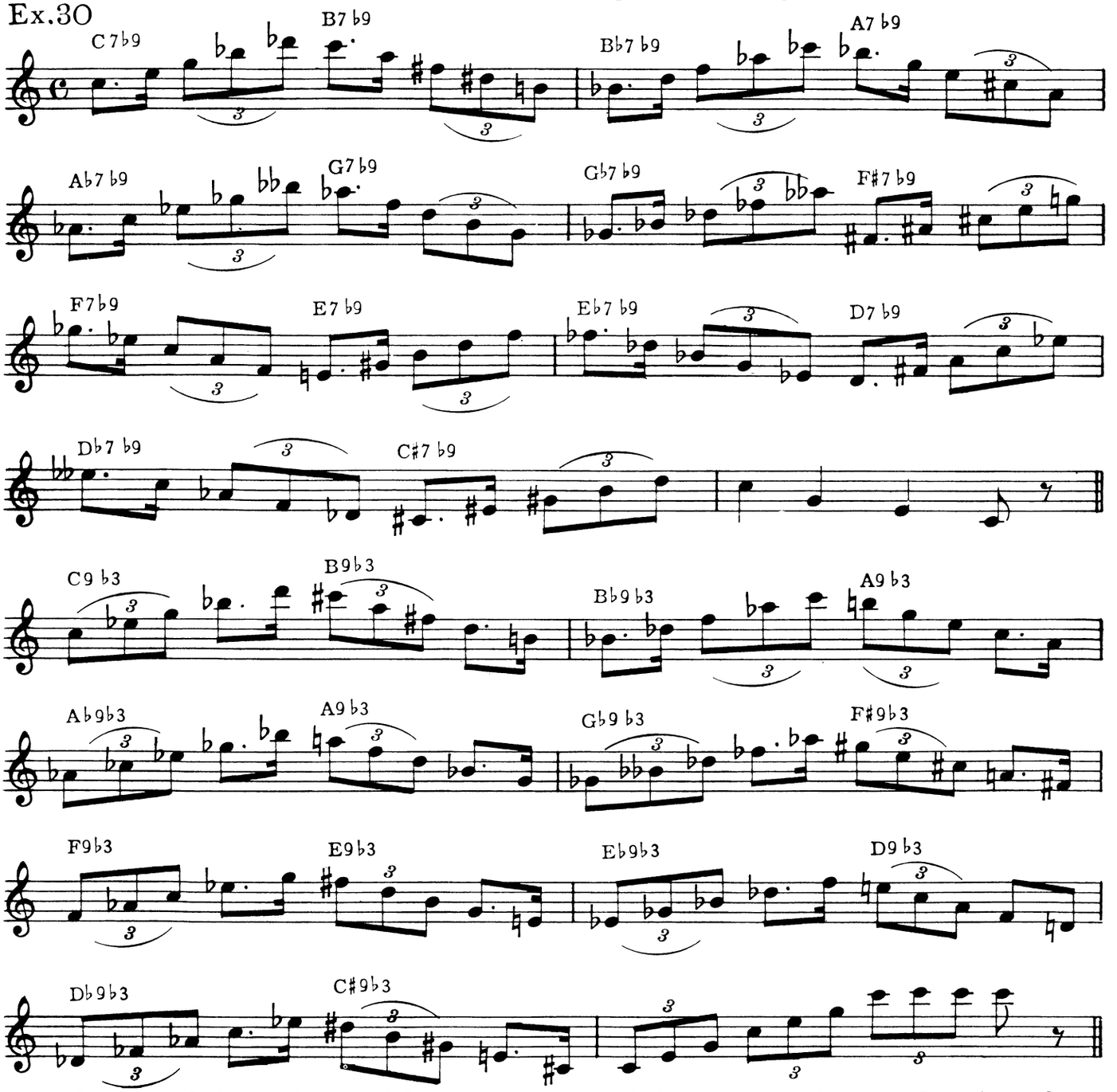
The progression of either chord is as a rule "cyclic" but may go to any chord. In Exercise 29, you will find these chords in the usual arpeggio form. A chart is not given, because all you have to do is refer to the Major and Minor 7th charts, and simply remember to sharp the fifth. In other words for C Maj 7 Aug.5—C-E-G#-B, and for C Mi.7 Aug.5—C-E flat-G#-B flat.

Ex. 29

One chord that is being used by the arranger of today is the Dominant 7th with a flatted 9th (7♭9.) It is built on the 1, 3, 5, flat 7, and flat 9th of any major scale, and as a rule is followed by one of the chords in the cycle (C to F; F to B flat; etc.).

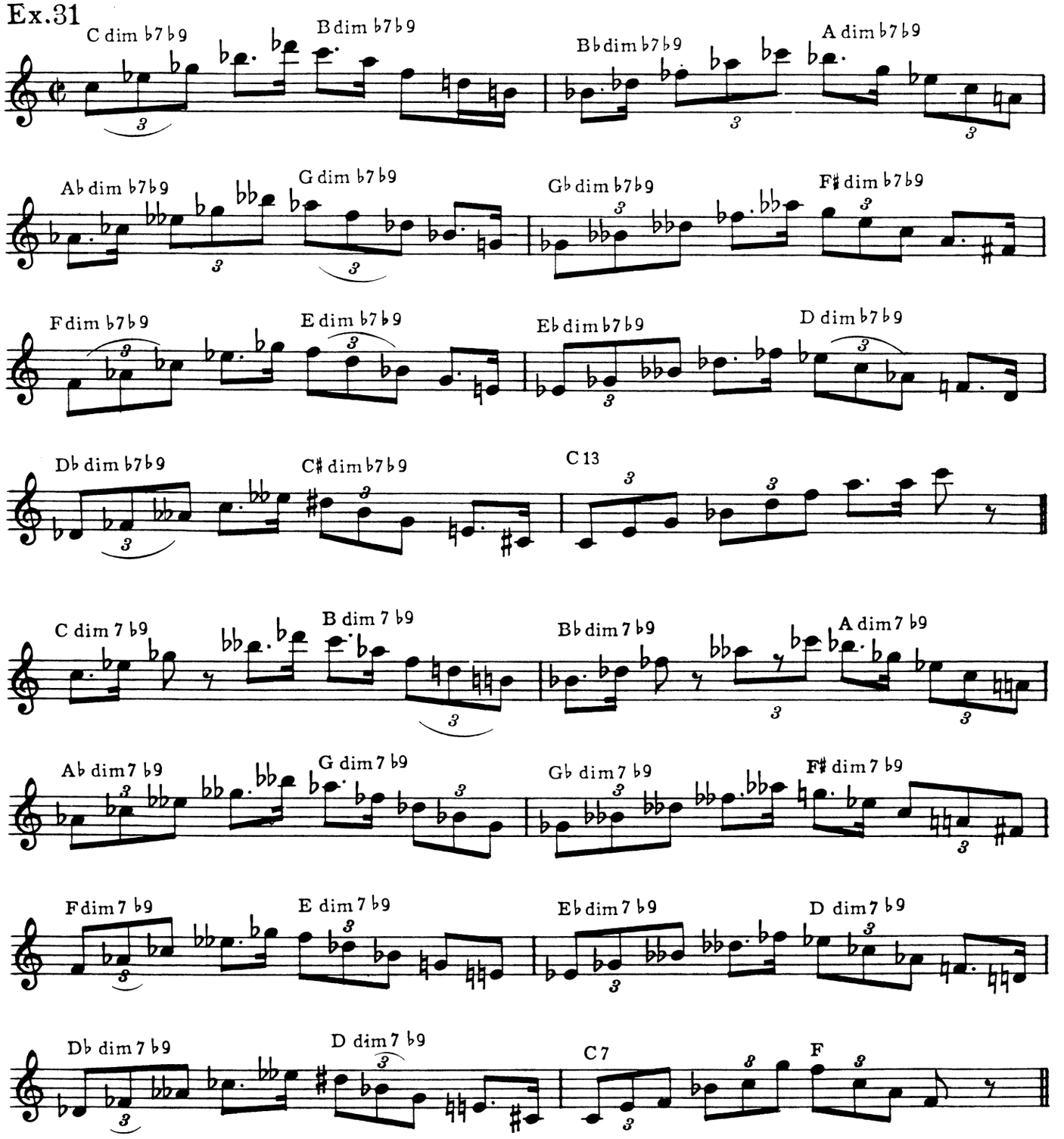
By refering to your chart on the Dominant 9th, you can easily memorize the tones in the 7♭9, by simply lowering the 9th one-half step. In other words, on C the complete chord would be C-E-G-B flat D flat.

The Dominant 9th with flatted 3rd (9♭3), is simply a Minor 7th chord with an added 9th. On C, the chord would be C-E flat-G-B flat-D. This of course means that the chord is built on the 1, flat 3, 5, flat 7, and 9 of any major scale. Refer to your Minor 7th Chart and simply add the 9th.

In Exercise 30 you will find the 7♭9 and the 9♭3 in arpeggio form. These chords are used a lot in fill-in and runs. Work with them and above all think up some new usage.

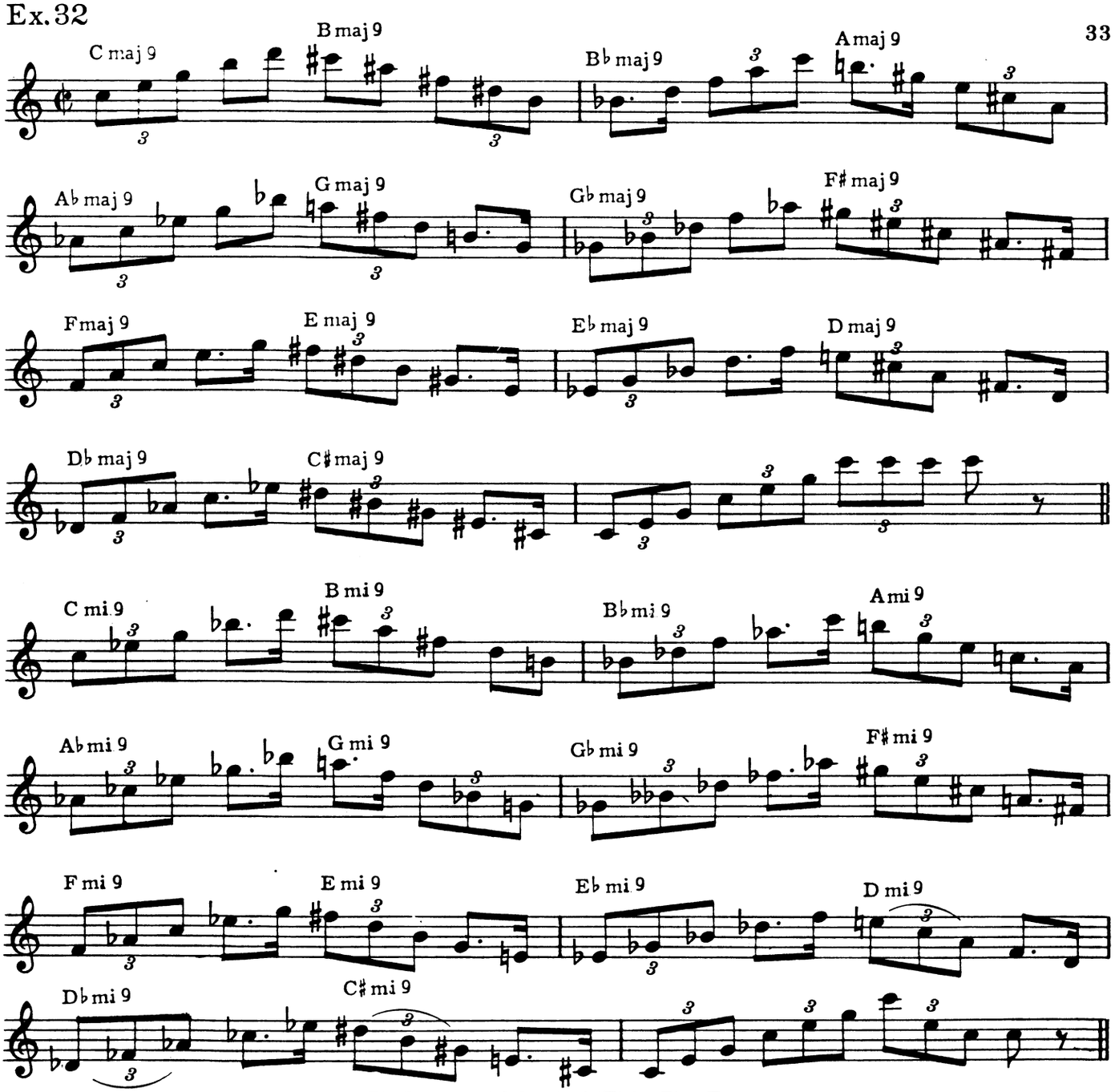
Ex.30

The Diminished with flat 7 and flat 9, is another chord that the modernist uses. It is the 1, flat 3, flat 5, flat 7, and flat 9 of any major scale. This is another chord used a lot in filling in. On C the tones would be: C-E flat-G flat-B flat-D flat.

Another chord of the same order is the Diminished 7th with flat 9. This chord is built on the 1, flat 3, flat 5, double-flat 7, and flat 9. In Exercise 31 these unusual chords will be found in arpeggio exercise. Learn the tones found in each of them, and apply them to your daily work.

Ex.31

The Major Ninth (Maj.9) chord is one that is used a lot by the arranger of today. It need not bother us however, because it is nothing more than the Major 7th with an added 9th. The 1, 3, 5, 7, and 9 of any Major scale. On C then, the chord would be: C-E-G-B-D. Refer to your chart of Major 7ths, and simply add the 9th.

The Minor Ninth (Mi.9th) chord is another chord that is seen in the modern score. This chord is simply the Minor 7th with an added 9th. This means the 1, flat 3, 5, flat 7, and flat 9 of any Major scale. The chord need not bother us because we may refer to the Minor 7th chart and simply flat the 9th. On C, the chord would be C-E flat, G, B flat, and D flat.

You will find the Major and Minor 9ths in arpeggio form in Exercise 32.

Ex. 32

## THE MAJOR NINTH FLAT 3

The Major 9th with flat 3 (Maj. 9♭3) is built on the 1, flat 3, 5, 7, and 9 of any Major scale. The chord is used as passing harmony as a rule, but nevertheless is important. It is much used as a fill-in.

A chart which spells the Major 9♭3 chord follows:

| | | | |
|---|---|---|---|
| C Major 9♭3 | C-E♭-G-B-D | G♭ " " | F♯-A-C♯-E♯-G♯ |
| C♯ " " | C♯-E-G♯-B♯-D♯ | G " " | G♭-B♭♭-D♭-F-A♭ |
| D♭ " " | D♭-F♭-A♭-C-E♭ | A♭ " " | G-B♭-D-F♯-A |
| D " " | D-F-A-C♯-E | A " " | A♭-C♭-E♭-G-B♭ |
| E♭ " " | E♭-G♭-B♭-D- F | B♭ " " | A-C-E-G♯-B |
| E " " | E-G-B-D♯-F♯ | F♯ Major 9♭3 | B♭-D♭-F-A-C |
| F " " | F-A♭-C-E-G | B " " | B-D-F♯-A♯-C♯ |

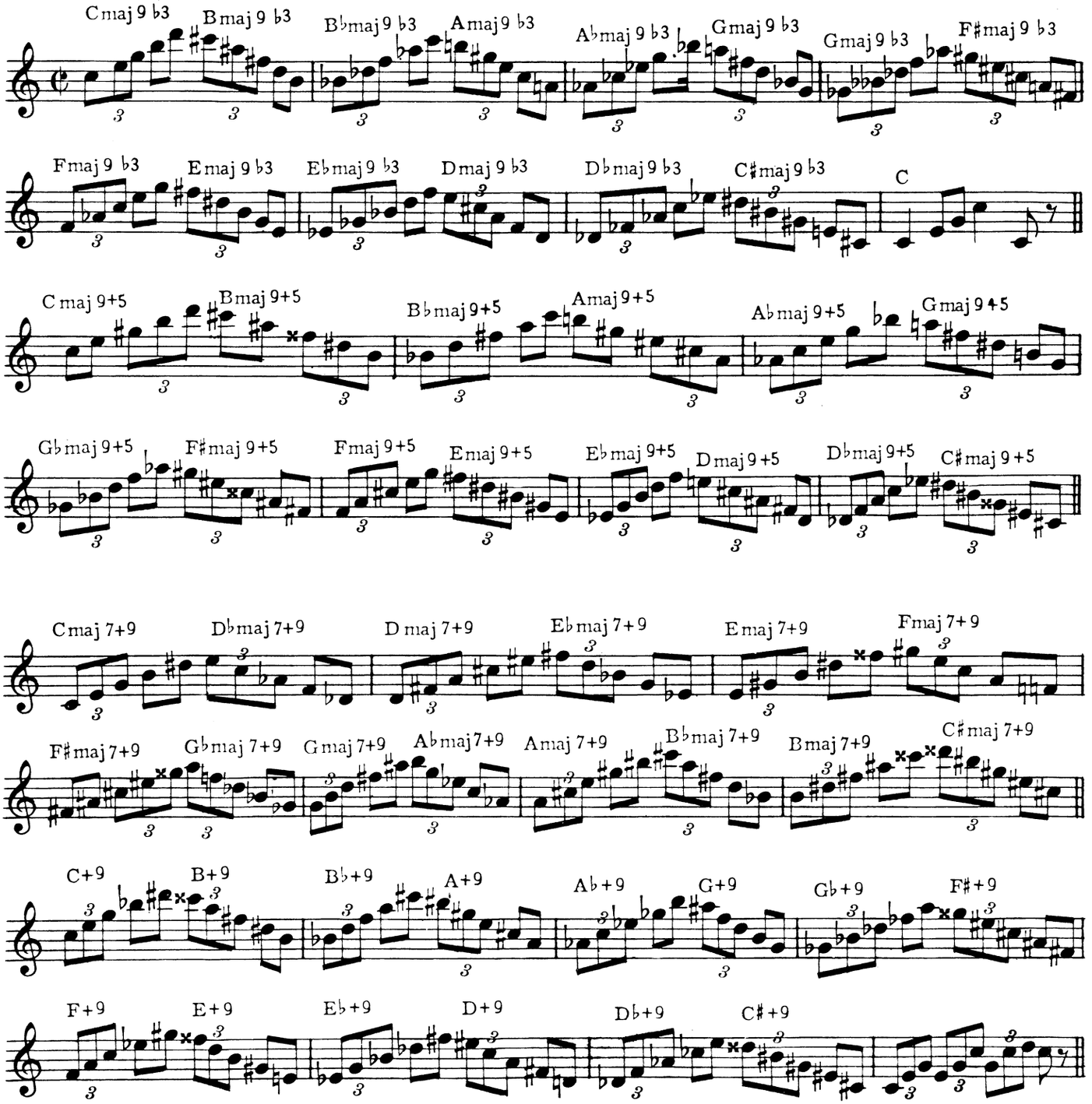
The Major 9th with Augmented 5th (Maj. 9 aug. 5), is another chord used a lot by the modernist. It is the 1, 3, ♯5, 7, and 9 of the major scale. A chart which spells this important chord follows:

| | | | |
|---|---|---|---|
| C Maj. 9 aug. 5 | C-E-G♯-B-D | F♯ Maj. 9 aug. 5 | F♯-A♯-C𝄪-E♯-G♯ |
| C♯ " " | C♯-E♯-G𝄪-B♯-D♯ | G♭ " " | G♭-B♭-D-F-A♭ |
| D♭ " " | D♭-F-A-C-E♭ | G " " | G-B-D♯-F♯-A |
| D " " | D-F♯-A♯-C♯-E | A♭ " " | A♭-C-E-G-B♭ |
| E♭ " " | E♭-G-B-D-F | A " " | A-C♯-E♯-G♯-B |
| E " " | E-G♯-B♯-D♯-F♯ | B♭ " " | B♭-D-F♯-A-C |
| F " " | F-A-C♯-E-G | B " " | B-D♯-F𝄪-A♯-C♯ |

The Major 7th with Augmented 9th, is also used in modern score. This chord is built on the 1, 3, 5, 7, and #9 of any Major scale. On C, the chord would be: C-E-G-B-D#. Refer to your Major 7th chart and simply remember to sharp the 9th.

Here is a chord we run into every day of the week. The Augmented Ninth (Aug. 9). It is the 1, 3, 5, flat 7, and sharp 9 of any Major scale. On C, C-E-G-B flat-D sharp. It is easily seen that this chord is nothing more than the Dominant 7th with an added 9th which is sharped. Refer to your Dominant 7th charts and add a sharped 9th, or refer to your Dominant 9th chart and sharp the 9th.

In Exercise No. 33 you will find the Maj. 9♭3; the Maj. 9 aug. 5; the Maj. 7 aug. 5; and the Aug. 9th, in arpeggio form. Work with them as usual; fast, slow, twice as fast, and half as slow. Change the style of tempo, and apply your knowledge to your everyday work.

Ex.33

## THE DOMINANT ELEVENTH

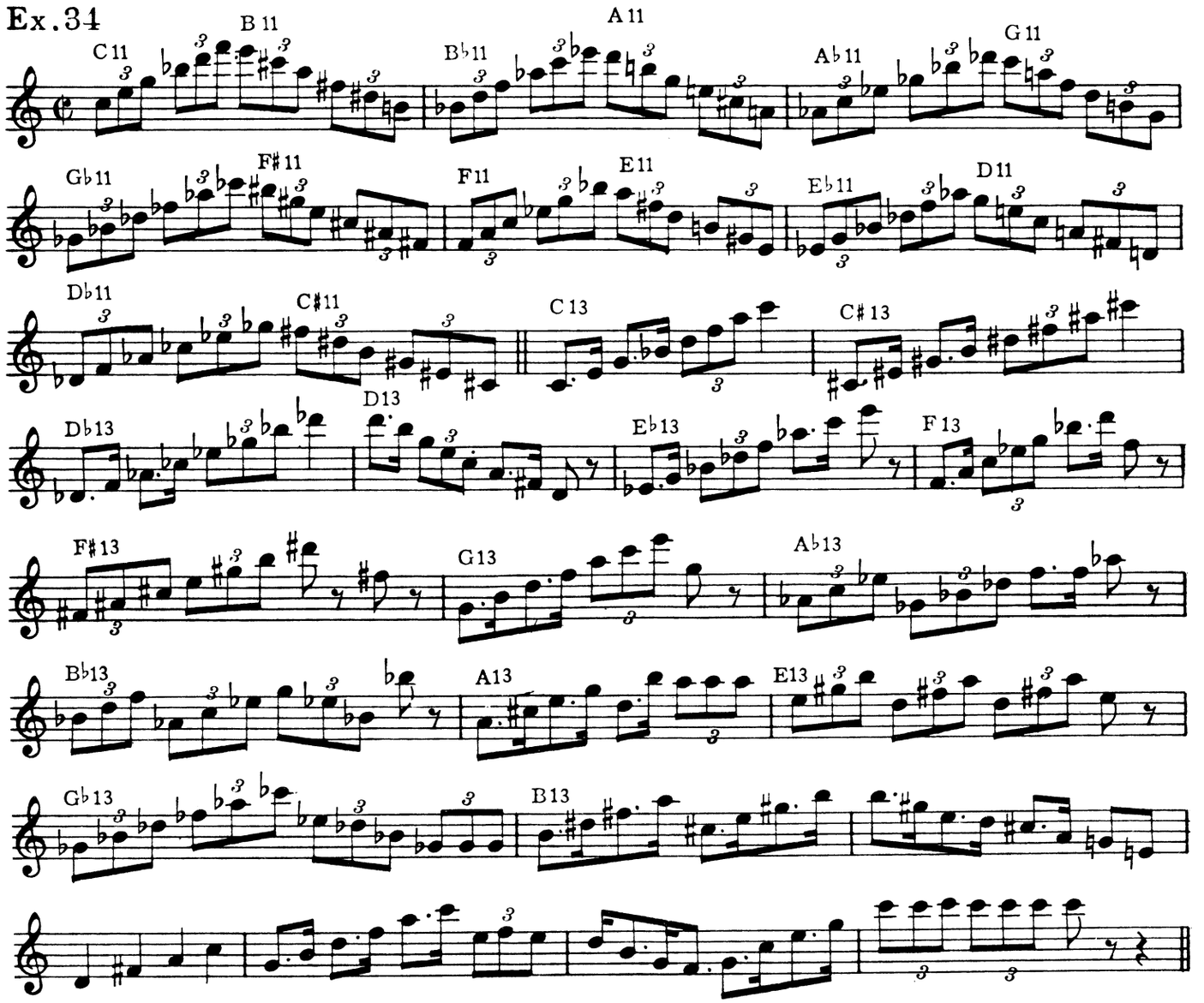
The next chord on our list, is the Dominant 11th chord. This is built on the 1, 3, 5, flat 7, 9, and 11th of any Major scale. On C, the tones are: C-E-G-B flat-D-F. A chart giving the spelling of the chords follows, and in Exercise 34, you will find them in arpeggio form. This is a very useful chord in working around a melody. Work with it a lot.

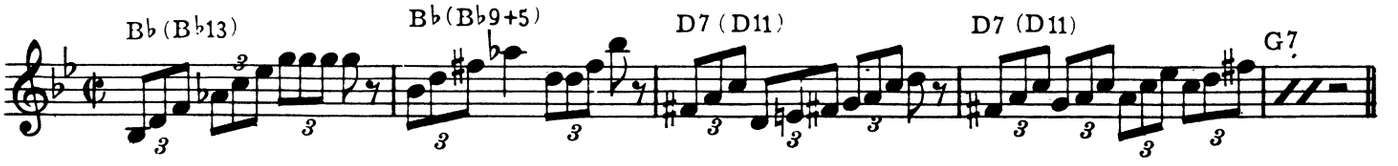
| | | | | | | | |
|---|---|---|---|---|---|---|---|
| C | Dominant | 11th | C-E-G-B♭-D-F | F# | Dominant | 11th | F#-A#-C#-E-G#-B |
| C# | " | " | C#-E#-G#-B-D#-F# | G♭ | " | " | G♭-B♭-D♭-F♭-A♭-C♭ |
| D♭ | " | " | D♭-F-A♭-C♭-E♭-G♭ | G | " | " | G-B-D-F-A-C |
| D | " | " | D-F#-A-C-E-G | A♭ | " | " | A♭-C-E♭-G♭-B♭-D♭ |
| E♭ | " | " | E♭-G-B♭-D♭-F-A♭ | A | " | " | A-C#-E-G-B-D |
| E | " | " | E-G#-B-D-F#-A | B♭ | " | " | B♭-D-F-A♭-C-E♭ |
| F | " | " | F-A-C-E♭-G-B♭ | B | " | " | B-D#-F#-A-C#-E |

The Minor 7ths, may also be treated as the upper four notes of a Dominant 11th, with the Root and Third omitted. "Ami7th" is the upper part of "D 11th." In resolving, for the more pleasant "voice-leading" the 11th leads to the 3rd, and the 9th to the Root. The relation is always "cyclic" A to D, D to G, etc.

## THE DOMINANT THIRTEENTH

The next, and last chord we have on our hands, is the Dominant 13th. This chord is exactly the same as the 11th except that the 13th tone is added. It is built on 1, 3, 5, flat 7, 9, 11, and 13th tones of any major scale. The chart which follows gives the 13th to be added to the 11th. And in Exercise No. 34, you will find the 11ths and 13ths in arpeggio form. C add A; C# add A#; D♭ add B♭; D add B; E♭ add C; E add C#; F add D; F# add D#; G♭ add E♭; G add E; A♭ add F; A add F#; B♭ add G; B add G#.

**Ex. 34**

## SUBSTITUTION OF CHORDS

So far, we have not mentioned a most important fact. In modern dance music, (as it is played), many of the "hot" players, more or less disregard the actual WRITTEN harmony of the measure. For instance:- In that popular dance tune "Who's Sorry Now," the first and second measures of the chorus carry the harmony B flat, and the third and fourth measures carry the harmony D7th. Now for the substitution of chords; One could very easily play B flat 13th in Triplets in the first measure, B flat 9th aug. 5, in the second measure, and D 11th in the third and fourth measures. The above sequence of chords would lead to G7th, which is the harmony of the fifth, and also the harmony of the first two beats of the sixth measure. It might look something like this:

In other words, you may actually substitute any sequence of tones built on the harmony of the measure instead of the harmony that is written. For instance: F major is written, substitution could be any of the chords built on F (F6, F9, F9 aug5, F 11, F 13,) or any chord in the MAJOR mode. So with F Minor, substitute any minor chord built on F (F mi6, F mi9), or any chord in the Minor mode.

The big point to remember is not to make your hot chorus sound like a jumble of tones, and not like an arpeggio exercise. In short use your imagination, and do not clash with the melody any more than you can help. Another thing, remember that it is accent that makes swing. No accent—no swing.

We have taken up, step by step, every chord that is found in the modern musicians daily work. The writer feels that this book has given you a great knowledge of the construction of chords, and at the same time, the exercises should have made you a better technician—certainly a better musician.

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You should be able to improvise around any and all music that is in front of you by this time, but, if by chance you do get stuck, and find that you are so confused that you cannot carry on by yourself, do get in touch with the writer in care of his publisher, and he will be very pleased to help you over the places you cannot seem to work out.

The writer's sincere hope is that this book has furnished you with the material you wanted, and that he has produced a better musician. The material in this book is not a matter of simply writing what the author feels is needed, but is the actual work assigned to all pupils the writer has worked with, and is material that has proved valuable to them.

If the reader finds the work valuable, and I am sure he will, the writer feels well satisfied that he has done a work which will further the cause of music in general, and in particular—SWING MUSIC.

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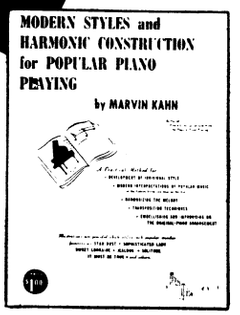


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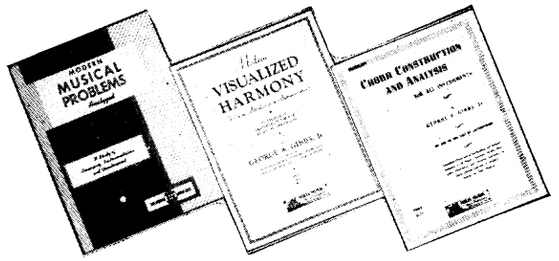


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